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Course Profile

English

Grade 9
Applied

• *for teachers by teachers*

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Course Profiles are professional development materials designed to help teachers implement the new Grade 9 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education and Training. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Course Overview
English, Applied, Grade 9

Identifying Information

School:		**Department:**	Department of English
District:		**Course Title:**	English
Grade:	Nine	**Course Type:**	Applied
Ministry Course Code:	ENG1P	**Credit Value:**	1 credit
Course Developers:			
Development Date:	February - July 1999		
Course Revisors:			
Course Revision Date:			
Prerequisite:	Grade 8 English		

Description/Rationale
This course emphasizes key reading, writing, oral communication, and thinking skills that students need for success in secondary school and in their daily lives. The students will study plays, short stories, and newspaper and magazine articles, and will describe and create media works. An important focus will be the correct use of spoken and written language. Other applicable OSS policies include: Co-operative Education: A Resource Guide 1980, Choices Into Action 1999, English as a Second Language and English Literacy Development 1999, Individual Educational Plan Resource Guide 1999, The Arts, and Integrated Technology.

Unit Titles

Unit 1	Narrative Forms and Voices	25 hours
Unit 2	Poetic Forms and Voices	15 hours
Unit 3	Dramatic Forms and Voices	15 hours
Unit 4	Informational Forms and Voices	30 hours
Unit 5	Finding Our Voices	25 hours

Unit Organization

Unit #1: Narrative Forms and Voices
Time: 25 hours

Description:
The students will develop an understanding of the conventions of narrative literature and language. The students will read and study a range of short narratives, including short stories, novellas, narrative poetry, myths, legends, short animated films, and short feature films. The students will use their knowledge of the elements of the narrative, such as plot, character, setting, conflict, theme, and atmosphere to understand and interpret narrative texts. The students will record their thoughts, ideas, and feelings in a variety of personal and interactive responses, and by creating and sharing their own narratives. The students will write descriptive and expository paragraphs, thereby providing a foundation for writing the five-paragraph essay. On-going personal reading and writing are essential for students to develop mature communication skills.

Strands: Literature Studies and Reading, Writing, Language, and Media Studies
Overall Expectations: LIV.02P, LIV.03B, WRV.03P, WRV.04B, WRV.05B, LGV.01P, LGV.02B, MDV.01P
Specific Expectations: LI1.02P, LI1.03B, LI1.07P, LI3.01P;
WR1.03P, WR2.01P, WR2.02P, WR2.03P, WR2.04P, WR3.03P, WR3.04P, WR4.02B, WR4.03P, WR4.04B, WR5.06B, WR5.07B, WR5.09B, WR5.10B, WR5.11B, WR5.12B, WR5.15B, WR5.16B;
LG1.01B, LG1.02B, LG1.05P, LG1.06B, LG1.07B, LG2.01P, LG2.03P, LG2.04P;
MD1.02P, MD2.01P.

Unit #2: Poetic Forms and Voices
Time: 15 hours

Description:
The students will read and study a variety of poetic texts and learn to identify certain types of poems: prose poems, limericks, concrete poems, found poems, lyrics, haiku, and songs. The students will apply appropriate strategies to read, understand, and interpret poetic texts. They will learn to understand the value of sound devices in creating powerful poetry, and will understand the importance of appeals to the senses, and figurative language. During this unit, students will demonstrate their understanding of poetry by recording their responses to poems in their Response Journals, by participating in class poetry activities and readings, and by creating a poetry scrapbook, Personal Poetry Portfolio, media product, or collection of original poems.

Strands: Literature Studies and Reading, Writing, Language, and Media Studies
Overall Expectations: LIV.02P, LIV.03B, WRV.05B, LGV.01P, MDV.02P
Specific Expectations: LI3.01P, LI3.02P;
WR3.03P, WR5.13B;
LG1.01B;
MD2.01P, MD2.02P, MD2.03P.

Unit #3: Dramatic Forms and Voices
Time: 15 hours

Description:
The students will apply the skills learned in the preceding units to the analysis and study of drama. The students will identify, analyze, and interpret the elements of dramatic structure, character and characterization, theme, setting, and stylistic features of drama, including movement and voice. The students will come to an understanding of the importance of the context (social, cultural, political) in which a literary work was created. The students will use their knowledge and understanding of drama to reach a fuller understanding and appreciation of the writer's ability to integrate all the elements of drama to create a complex, stimulating, and satisfying work of literature. The students will demonstrate their understanding by recording their thoughts, ideas, and feelings about the characters, conflicts, and themes of the work in a variety of personal and interactive responses, and by writing and publishing a literary exposition, by rehearsing and performing a dramatic scene, or by creating and sharing a media work.

Strands: Literature Studies and Reading, Writing, Language, and Media Studies
Overall Expectations: LIV.02P, LIV.03B, LGV.01P, LGV.02B, WRV.03P, WRV.05B, MDV.02P
Specific Expectations: LI1.01P, LI1.02P;
WR2.01P, WR2.03P, WR4.03P, WR5.08B, WR5.16B;
LG1.04B, LG2.02P, LG2.04P, LG2.07P;
MD2.01P, MD2.03P.

Unit #4: Informational Forms and Voices
Time: 30 hours

Description:
The students will develop an understanding of the conventions and language of informational texts. The students will read and study a variety of informational texts, including newspaper and magazine articles, surveys, letters, journals, memoirs, biographies, autobiographies, web sites, databases, newsgroups, documentary films, and other media works. The students will develop a variety of strategies to understand informational texts, and to distinguish between fact and opinion. The students will learn how to gather, select, and use research data to create their own informational texts and presentations. The unit will provide an opportunity to integrate learning across the curriculum.

Strands: Literature Studies and Reading, Writing, Language, and Media Studies
Overall Expectations: LIV.01P, LIV.02P, LIV.03B, WRV.01P, WRV.02P, WRV.03P, WRV.04B, WRV.05B, LGV.01P, LGV.02B, MDV.01P, MDV.02P
Specific Expectations: LI1.01P, LI1.02P, LI1.03B, LI1.04P, LI1.05P, LI1.06B, LI1.07P, LI2.03P, LI3.01P, LI3.02P, LI3.03P;
WR1.01P, WR1.02P, WR1.03P, WR1.04P, WR2.01P, WR2.02P, WR2.03P, WR2.04P, WR3.02P, WR3.01P, WR3.05P, WR3.06P, WR3.07P, WR4.01B, WR4.03P, WR4.04B, WR5.02P, WR5.04B, WR5.05P;
LG1.02B, LG1.03B, LG1.04B, LG1.05P, LG1.06B, LG2.01P, LG2.02P, LG2.03P, LG2.04P, LG2.05P, LG2.06P, LG2.07P;
MD1.01B, MD1.02P, MD1.03P, MD1.04P, MD2.02P, MD2.03P.

Unit #5: Finding Our Voices
Time: 25 hours

Description:
Finding Our Voices is a culminating activity to practise the skills of narration, poetry, drama, media, and research. The students will move beyond their immediate personal experience to explore literature and media that reveal the stories, ideas, and opinions of other time periods or cultures. This unit could focus on the literature of a particular region or country, for example the Maritimes, Caribbean or Australia. It could explore a specific theme or motif, such as the role of the hero, or the outsider, or Aboriginal rights, or speaking out against injustice. Alternatively, this unit could be designed to develop an understanding of a genre: science fiction, mythology, or adventure. The students will develop and record their thoughts, ideas, and feelings about significant issues in a variety of personal responses, as well as in exposition and creative works. By the end of the unit, students will better understand themselves in a diverse society through cross-curricular learning.

Strands: Literature Studies and Reading, Writing, Language, and Media Studies
Overall Expectations: LIV.01P, LIV.02P, WRV.01P, WRV.02P, WRV.05B, LGV.01P, LGV.02B, MDV.01P
Specific Expectations: LI1.01P, LI1.02P, LI1.07P;
WR5.01P, WR5.03P, WR5.04B;
LG1.03B, LG1.05P, LG2.01P, LG2.02P;
MD2.01P.

Course Notes

The English Applied Grade 9 course provides the foundation for the English Applied Grade 10 course, and for the courses leading to the workplace, college, and university. The goal of all aspects of the program is to support students in the development of proficiency in language. The English Applied Grade 9 course emphasizes activities which are concrete and practical. It focuses on reading informational texts such as magazines and newspapers, as well as, short literary texts, and on the creation of expository and informational texts. These emphases are reflected in the time allocated for each unit, the selection of texts, and the types of activities within each unit. The students in the applied course will also be exposed to concepts and activities that are abstract. The difference between the academic course and applied course is one of emphasis. The choice of texts should reflect the students' diverse interests, abilities, and backgrounds. All students, regardless of their postsecondary plans need to read a balance of exemplary literary and informational works that nourish the imagination, promote intellectual growth, contribute to the sense of aesthetic appreciation, and provide a broad range of language models for their own writing. Literary works drawn from many genres, historical periods, and cultures will reflect the diversity of Canada and the world.

Students need to become skilled in the use of information technology in order to gain access to a wide variety of information and to be able to benefit from a range of available software programs. Word processing, desktop publishing, Internet research, and the production of media products are activities which enhance the students' learning experiences and are critical skills for success in the 21st century. The English teacher will collaborate with teacher-librarians, technology teachers, and business teachers in the design and delivery of this curriculum.

The prior knowledge required for this course can be found in The Ontario Curriculum Grades 1-8: Language. Teachers of grade nine will be familiar with the expectations articulated in this document. Dialogue between grade nine teachers and grade eight teachers will enhance this understanding. Such dialogue will also eliminate the duplication of texts used in the elementary schools. Teachers will build on students' skills and experiences. It is appropriate to pre-test grade nine students in order to

assess prior learning and to identify those students who need remediation, consolidation, and enrichment.

Wherever possible, teachers will connect the activities in the English classroom to other subject areas. The knowledge and skills taught in the English classroom are transferable to all grade nine courses of study, particularly in the area of "Communication" as articulated in the achievement charts in all subject areas. Schools should incorporate a comprehensive strategy for supporting the development of language skills across the curriculum into their curriculum management plans.

Similarly, activities in the English classroom will be connected to the local community and the world at large. Emphasis will be placed on the knowledge and skills necessary for success in the workplace and at college. Opportunities will be provided for members of the local community and colleges to come into the English classroom, and for students to get involved with the community.

Integration into the regular classroom is the first consideration in the placement of exceptional pupils. A range of accommodations is provided in each unit for each activity to assist the teacher in meeting the diverse needs of learners. Similarly, adjustments must be made that acknowledge the diversity of cultural understandings, and accommodations may be necessary for the success of students for whom English is a Second Language.

Teachers must ensure that all classroom activities and out-of-school experiences are safe for all students. A classroom environment that reinforces respect and responsibility is one where students will participate more freely. While the Internet opens up tremendous possibilities for the student, care must be taken to ensure the use of this resource is appropriate. Computer-use policies and programs that screen out inappropriate materials will reduce the risk to students. Care must be taken to ensure that the texts that students are exposed to are appropriate for them. Clear expectations need to be established to identify what language is appropriate in an English classroom. The drama unit involves movement, and the English teacher must ensure all physical activities are structured and supervised to minimize risk.

This course profile demonstrates one way in which the expectations from the Applied English Grade 9 policy document can be organized into units. The writers created five units that integrate the four major strands (Literature Studies and Reading, Writing, Language, and Media Studies) and the twelve overall expectations of the course so that learners will engage in learning experiences that foster and consolidate growth in an integrated way.

Teaching/Learning Strategies

Because students learn in a variety of ways, teachers must accommodate various learning styles in their teaching. Students must be given opportunities for brainstorming, experimenting, discussing, debating, interviewing, researching, role playing, designing, and constructing. Useful strategies also include: case studies, concept-mapping, simulations, learning contracts and co-operative learning. In the English classroom, the use of Response Journals will help students to identify and develop their ideas for writing, discussion, performances, and media products. Students will work independently on many assigned tasks and should also have frequent opportunities to work with partners and in groups.

Teachers must develop and utilize a full repertoire of teaching skills: planning, organizing, presenting, demonstrating, instructing, questioning, explaining, modelling, problem solving, assessing, and evaluating. Teachers must also find ways to make authentic learning connections for students within the classroom, the school, the local community, and the world at large. Teachers and students need to respect the cultural diversity of our Ontario classrooms.

The expectations for all strands of English (**Literature Studies and Reading**, **Writing**, **Language**, and **Media Studies**) are embedded in each of the units of study.

All of the units begin with the exploration of texts, **Literature Studies and Reading**. Students will read and analyze a variety of informational and literary texts throughout this course. Students will develop a knowledge of the form and stylistic elements of texts and use this knowledge to come to an understanding and an appreciation of these texts.

Similarly, **Writing** activities are contained in each unit. In the first unit, students will create and publish an original short narrative. In the second unit, students will create and publish a lyric poem, song, advertisement, or piece of expressive prose which may be placed in a portfolio. In the third unit, students will write dialogues, scripts, and monologues. In the fourth unit, students will produce a variety of informational texts including reports, brochures, proposals, editorials, essays, and web sites. In the fifth unit, students will have an opportunity to create a variety of written products to demonstrate their learning.

Similarly, the expectations for **Language** growth will be addressed in each unit. Personal word lists and dictionary skills could be integrated into a number of the activities. For example, the study of a short story in the narrative unit will include an exercise in predicting the meaning of words in context, and in using the dictionary to test and confirm meanings. The development of expressive language will be encouraged through the exploration of figurative language. Students will demonstrate this understanding through the use of such forms as Response Journals and class discussion. Teachers will encourage students to be clear and precise in their use of language.

In the same way, **Media Studies** will be featured in each unit. Throughout this profile, the writers have used the term *texts* to include media works; therefore, the term *reading* encompasses students' interactions with media texts. In the narrative unit, texts include short feature films, cartoons, and animated short films. Students need to learn the skills to *read* these media texts accurately and critically in the same way as they study more traditional narrative texts, such as short stories and narrative poems. Media texts should be included in all units as core material for study.

Assessment/Evaluation

In order to measure students' achievement against the course expectations, teachers must develop and utilize a full repertoire of assessment methods: "Paper and Pencil," "Performance," and "Personal Communication." Paper and pencil methods include such strategies as classroom tests, examinations, and standardized tests. Performance methods include products, projects, portfolio, essays, presentations, exhibitions, recitals, skills demonstration, role playing and work samples. Personal communication methods include instructional questions and answers, interviews, conferences, journals/learning logs and classroom discussion. Assessment and evaluation tools include check lists, marking schemes, rubrics, portfolios and anecdotal comments. Where appropriate, teachers and students should design assessment tools (e.g., rubrics) collaboratively, to clarify expectations and enhance student learning.

Assessment must be on-going, and students must be given feedback and opportunities to improve. The purpose of evaluation and reporting is to communicate to students and parents, and to provide guidance for student growth. Teachers will use both self and peer evaluation to enhance learning.

The Ministry policy on assessment and evaluation requires that 70% of the final mark be based on term work and 30% on a final evaluation, which may take a variety of forms. The student's final percentage grade is based on achievement only. Learning skills, punctuality, and attendance are recorded on the Provincial Report Card. The Learning Skills include: independent study, teamwork, organization, work habits, homework, and initiative. The weighting of the four strands (Literature Studies and Reading, Writing, Language, and Media) and the determination of assessment and

evaluation strategies and mark calculation will need discussion. The basis for determining the weighting must reflect a clear understanding of the expectations in each strand, the levels described in the Achievement Chart, and the concept of balance. This will be a local implementation decision. The final evaluation, worth 30% of the course mark, should be administered near the end of the course and may take a number of forms: a portfolio, a performance, an examination, a culminating activity, or a combination of these. Unit #5 could be the basis for this final evaluation.

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Ontario Ministry of Education and Training. Provincial Standards Language, Grades 1-9. Toronto: Queen's Printer, 1995.
Ontario Ministry of Education and Training. Stepping Up! Ontario's New Standards for High Schools. Toronto: Queen's Printer, 1999.

Course Evaluation

At the end of the course, students must be given a formal opportunity to assess and evaluate the effectiveness of the course in meeting their needs as learners.

Unit #1: Narrative Forms and Voices

Time: 25 hours
Unit Developers: Linda May Bell, Laura Cannon-Sherlock, Karen Fraser, Larry Hincks, Peggy Raeburn-Bell, Wilf Smyth, Meg Young
Development Date: February-April 1999

Unit Description

The students will develop an understanding of the conventions of narrative literature and language. The students will read and study a range of short narratives including: short stories, novellas, narrative poetry, myths, legends, short animated films, and short feature films. The students will use their knowledge of the elements of narrative, such as plot, character, setting, conflict, theme, and atmosphere to understand and interpret narrative texts. The students will record their thoughts, ideas, and feelings in a variety of personal and interactive responses, and will create and share their own narratives. The students will write descriptive and expository paragraphs, thereby providing a foundation for writing the five-paragraph essay. On-going personal reading and writing are essential for students to develop mature communication.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations: LIV.02P, LIV.03B, WRV.03P, WRV.04B, WRV.05B, LGV.01P, LGV.02B, MDV.01P

Specific Expectations: LI1.02P, LI1.03B, LI1.07P, LI3.01P;
WR1.03P, WR2.01P, WR2.02P, WR2.03P, WR2.04P, WR3.03P, WR3.04P, WR4.02B, WR4.03P, WR4.04B, WR5.06P, WR5.07B, WR5.09B, WR5.10B, WR5.11B, WR5.14B, WR5.12B, WR5.15B, WR5.16B;
LG1.01B, LG1.02B, LG1.05P, LG1.06B, LG1.07B, LG2.01P, LG2.03P, LG2.04;
MD1.02P, MD2.01P.

Activity Titles

Activity 1	Introduction to Narrative Form	150 minutes
Activity 2	The Structure of Narrative Fiction	225 minutes
Activity 3	Setting and Atmosphere: "It was a dark and stormy night..."	150 minutes
Activity 4	Narrative Point of View	150 minutes
Activity 5	Characterization: A Blueprint for Character	225 minutes
Activity 6	Themes in Narrative Fiction	225 minutes
Activity 7	The Whole Picture	75 minutes
Activity 8	Create Your Own Narrative	300 minutes

Unit Planning Notes

- The teacher needs to develop a collection of short narratives (ballads, media works, music videos, and short films).
- The teacher-librarian will prove invaluable in co-planning this unit.

Prior Knowledge Required

- Students should be familiar with Response Journals and co-operative learning principles as outlined in the The Ontario Curriculum Grades 1-8: Language document.
- Students should have knowledge of print and electronic thesauri, and dictionaries.

Teaching/Learning Strategies

Since students learn in a variety of ways, teachers must accommodate various learning styles in their teaching. For this applied course, approaches should be more concrete than abstract. The students must be given opportunities to work independently, with partners, in small groups, and with the whole class. There should be a range of activities to provide the students with optimal opportunities to develop their language skills. In addition to teacher lectures or instruction, the Socratic lesson and whole class discussion, students should be provided with opportunities for brainstorming, experimenting, discussing, debating, interviewing, researching, writing, role playing, dramatizing, designing, and constructing. In the English classroom, the use of personal and interactive Response Journals will help students to identify their ideas for writing and discussion and focus their awareness on their own learning.

Assessment/Evaluation

The teacher must develop and utilize a full repertoire of assessment and evaluation tools and strategies: check lists, rubrics and exemplars, criterion-referenced tests, examinations, performance-based tasks, and assignments to measure students' achievement against the course expectations.

Both formative and summative evaluation must be used to enhance student learning and to ensure fair evaluation. All evaluation procedures must include opportunities for learning. Students must be given opportunities for peer-evaluation, self-evaluation, and involvement in the design of evaluation criteria.

Accommodations in assessment are necessary to ensure that the assessment accurately measures student learning. Such accommodations are appropriate for exceptional students and those for whom English is a Second Language. Assessment tools and strategies should reflect a sensitivity to the cultural diversity within the English classroom.

Resources

National Film Board of Canada, C.B.C., TVO web site, Clio Awards

Barry, J. (Ed.) Coast to Coast Stories, Poetry, Non-fiction and Drama. Toronto: Nelson Canada, 1995. ISBN 0-17-604-704-2

Canadian Oxford Dictionary. Don Mills: Oxford University Press, 1999. ISBN 0-19-541120-X

Geddes, G. (Ed.) Art of Short Fiction. Toronto: Addison Wesley Longman, 1993. ISBN 0-00-647424-1

Moss, D. and T. Goldie. (Eds.) An Anthology of Canadian Native Literature in English. Toronto: Oxford University Press, 1992.

Perreault, J. and S. Vance. (Eds.) Writing the Circle/Native Women of Western Canada. Edmonton: Newest Publishers Ltd., 1993. ISBN 0-920897-882

Transparencies for Writing: Literature: The English Tradition. Englewood Cliffs, NJ: Prentice-Hall, 1991. ISBN 0-13-981929-0

Activity #1: Introduction to Narrative Form

Time: 150 minutes

Description

This introductory activity is a diagnostic tool to assess students' prior knowledge of the narrative form. Information from this activity will enable teachers to determine the focus of activities in this unit and to prepare to meet the needs of students for remediation, consolidation, and for enrichment.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, and Language

Overall Expectations:

At the end of Grade 9, students will

- LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts.

Specific Expectations:

Students will

- LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;
- LI2.02P - use knowledge of elements of the short story, such as plot, character, setting, conflict, theme, and atmosphere, to understand and interpret texts in the genre;
- WR5.07B - identify and correct sentence fragments, run-on sentences, and comma splices;
- LG2.01P - use listening techniques and oral communication skills to participate in group discussions. ✿

Planning Notes

- The teacher will determine parameters for classroom management and course expectations.
- The teacher will establish criteria for notebook assessment.
- The teacher will have selected a short story suitable for the level and the composition of the class.
- The teacher will generate a fill-in-the-columns organizer which reviews narrative elements:

Plot	Setting	Atmosphere	Point of View	Character	Theme

- The teacher will find a short narrative video which contains the six elements outlined above.

Prior Knowledge Required

- The students will have some knowledge of the narrative form.
- The students will have met expectations as outlined in The Ontario Curriculum Grades 1-8: Language document. The teacher may benefit from contacting feeder schools to establish the content of specific Grade 8 programs.

Teaching/Learning Strategies

1. At the outset of the unit, the teacher will clearly establish parameters regarding classroom management and course expectations (e.g., policy regarding late assignments, attendance procedures, resources or materials for class, course outline, assessment and evaluation practices, personal response journals, media logs, writing portfolio, notebooks, and other departmental policies).
2. To allow students to become acquainted with each other, the teacher will engage them in an introductory activity (e.g., Would you rather?). Students will circulate, ask questions of each other, and then explain why they made the choices they did.
3. The teacher will distribute questionnaires to students which serve a three-fold purpose: a diagnostic tool for writing complete sentences, information gathering about students, and self-esteem building for students. Alternatively, students could be asked to write a Letter of Intent to the teacher outlining their previous school history, their strengths and weaknesses, their needs, their skills to share, their intended final mark, what they are willing to do to achieve this mark, and what they need from their peers and teacher to be successful.
4. The teacher will review note-taking techniques and will provide evaluation criteria for notebooks.

5. The teacher will explain to students that Activity #1 is a diagnostic activity to help focus their unit of study on the narrative structure. The results can be used by the teacher for remediation, consolidation, and enrichment.
6. The teacher will share the following quotation: "We dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate, love by narrative" (Barbara Hardy). Using this quotation, the teacher and the students will define what a narrative is.
7. The teacher will review the definitions of the narrative elements. The students will record definitions in a glossary in their notebooks. This glossary will be expanded regularly throughout the course. The first entry will be a definition of "narrative".
8. All students will read a second short story silently, and the teacher will lead a discussion applying the elements of fiction to that story.
9. The students will view a narrative video, then each student will complete the organizer independently, identifying the narrative elements from the video.
10. Each student will write independently a four to five sentence plot summary of the video and submit for teacher evaluation.
11. Using information from the organizer, the teacher will modify the following activities to suit the students' needs (i.e., remediation, consolidation, or enrichment).

Assessment/Evaluation

1. Formative:
   - teacher's observation notes on participation (LG2.01P)
   - letter of intent or questionnaire
   - materials preparation
2. Diagnostic:
   - assessment of knowledge of narrative elements from organizer based on video
   - assessment of writing skills based on paragraph summary and letter/questionnaire

Resources

Appleford, D. (Ed.) SF: Inventing the Future. Agincourt: Books Society of Canada, 1972. ISBN 0-7725-5065-4

Barton, B. and D. Booth. Stories in the Classroom: Storytelling, Reading Aloud and Roleplaying with Children. Markham: Pembroke Publishers, 1990. ISBN 0-435-08527-1

Bemister, M. Thirty Indian Legends of Canada. Vancouver: J.J. Douglas, 1973. ISBN 0-88894-025-4

Booth, D. and C. Thornley-Hall. (Eds.) Classroom Talk. Markham: Pembroke, 1991. ISBN 0-435-09596-4

Ellsworth, B. and A. Keller. (Eds.) English Simplified Canadian. Toronto: Addison Wesley Longman, 1996. ISBN 0-673-99962-9

Fisher, D., and S. Jeroski. Voices 1: Contemporary Short Fiction. Toronto: Oxford University Press, 1993. ISBN 0-19-540887-X

Fisher, D., and S. Jeroski. Voices 2: Contemporary Short Fiction. Toronto: Oxford University Press, 1993. ISBN 0-19-540888-8

Gordon, J. Fiction: The Elements of the Short Story. Illinois: National Textbook Co., 1999. ISBN 0-8442-5991-8

Hargreaves, H. North By Two Thousand: A Collection of Canadian Science Fiction. Toronto: Peter Martin, 1975.

Hayakawa, S. Language In Thought and Action. 3rd ed. New York: Harcourt Brace Jobanovich Inc., 1972. ISBN 0-15-550118-6

Hill, K. Glooscap and His Magic: Legends of the Wabanaki Indians. Toronto: McLelland and Stewart, 1973. ISBN 0-89845-479-4

Kooy, M. (Ed.) Reading Response Logs. Markham: Pembroke, 1996. ISBN 0-435-07208-0

Moss, S. (Ed.) The World's Shortest Stories. Santa Barbara, CA: Fithian Press,1995. ISBN 1-880284-11-1

Norton, S., and B. Green. The Bare Essentials, Form A Canada: Harcourt Brace and Co., 1996. ISBN 0-7747-3361-6

Roman, T. (Ed.) Voices Under One Sky: Contemporary Native Literature: Reflections and Fiction & Non-Fiction. Scarborough: International Thomson Publishing Nelson Canada, 1994. ISBN 0-89594-720-X

School Achievement Indicators Program: Report on Reading and Writing Assessment 1998. Toronto: Council of Ministers of Education, Canada, 1999. ISBN 0-88987-116-7

Tesenga, S. and M. Bell. Character, Plot, and Setting: Contemporary English Modules. Morriston, NJ: Silver Burdett, General Learning Corp., 1975.

Accommodations

1. Peer mentors could assist with the reading and writing tasks (see diagnostic paragraph, questionnaire, and letter of intent).
2. In consultation with the teacher-librarian, Circular 14, and MET book selection procedures, consider a variety of stories that reflect various cultural backgrounds.
3. Talking books are available from the W. Ross McDonald School for the Blind and local public libraries for those who are sight impaired or language impaired.
4. Televisions equipped with closed-captioning should be available for students who are hearing impaired.
5. Complete a diagnostic check for knowledge and understanding of content for those students for whom English is a second language.

Activity #2: The Structure of Narrative Fiction

Time: 225 minutes

Description

In this activity, students will review the structure of a narrative plot graph and will know the following literary terms: introduction, inciting incident, crisis, conflict, climax, dénouement, resolution. The students will apply this structure to a variety of narrative texts. The students will recognize that plot structures vary. These variations represent the diversity of human experience and help to prompt enjoyment of life and reading by eliminating the predictability that accompanies sameness.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- LGV.01P – use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;
- LGV.02B – use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

Students will

- LI1.07P – identify how readers' different backgrounds might influence the way they understand and interpret a text;
- LI2.02P – use knowledge of elements of the short story, such as plot, character, setting, conflict, theme, and atmosphere, to understand and interpret texts in the genre; ✿
- WR4.03P – make constructive suggestions to peers, using prompts, check lists, open-ended statements, and questions;

- WR4.04B – edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation;
- WR5.15B – use punctuation correctly, including period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses and ellipses;
- LG1.06B – recognize, describe, and correct sentence errors in oral and written language;
- LG2.01P- use listening techniques and oral communication skills to participate in group discussions;
- MD1.02P – identify and describe the elements used to structure media works in a variety of forms.

Planning Notes

- The teacher will need a sample of a basic plot graph and a collection of short stories, narrative ballads, media works such as television commercials, short films, and/or music videos, that represent a variety of plot structures, including flashback, open-ended, multiple climaxes, and multiple endings.
- The teacher will prepare criteria and suggestions for oral presentations and co-operative learning.
- This activity may be enriched by making cross-curricular links with teachers from other subject areas.

Prior Knowledge Required

- The students will be familiar with the elements of the plot graph and writing Response Journals.
- The students will be familiar with co-operative learning principles and expectations from The Provincial Report Card 1-8, 1998 and The Ontario Curriculum Grades 1-8 : Language 1997.

Teaching/Learning Strategies

1. The teacher will review the expectations of co-operative learning and will explain the roles of group members: how to participate actively, how to express and listen to ideas within a group, how to deal with conflict within a group, and how to organize tasks and ideas (i.e., positive interdependence and individual accountability).
2. The teacher will present a short story, a short animated cartoon, or a television advertisement, that contains a simple plot to the class. Teachers must ensure that students understand the story (e.g., summarize, role play, response journal, explore unfamiliar terms utilizing a dictionary).
3. The class will graph the plot of the story to show how narrative events can be visually represented on a line. Then, using the plot graph, students will write definitions of elements in their glossaries.
4. The teacher will organize students into small groups, giving each group a visual stimulus (e.g., a photograph, a picture, an object) to provoke an idea for a storyline. Groups could be structured based on personal information gathered in questionnaires or Letters of Intent.
5. Each group will agree on a genre, such as myth, legend, fable, horror, action-adventure, science fiction, or mystery. Each group will brainstorm a series of plot events for a storyline in that genre and then plot these events on a line graph. Alternatively, the class could generate a story using a progressive story-writing technique (i.e., each student writes four lines based on the previous student's four lines until contributions have been made by all students).
6. Groups will present their stories to the whole class by telling their stories and by displaying their line graphs (on chalkboard, overhead, or chart paper).
7. Students should be given an opportunity to comment on the stories they hear.
8. In a whole class discussion, students will be encouraged to describe stories, television episodes, and film treatments that represent a variety of plot structures. For example, *Star Wars* is open-ended because it leaves the door open for a sequel; *ER* depends on multi-climaxes to mirror the intensity of an emergency ward; flashbacks demonstrate how the decisions and actions of a character have repercussions on plot developments, as in many soap operas; or in *Star Wars: Episode I*; Choose Your Own Adventure series books demonstrate multiple endings; *Titanic* would

not have been as popular if Jack had survived in the "they lived happily ever after" mode. A board/overhead chart will be developed and the teacher will consolidate the lesson by helping students to define the four alternative narrative structures: flashback, open-ended, multiple climaxes, and multiple endings. These structures, with definitions and an appropriate example, will be added to students' glossaries.

9. Each student will be given a card identifying one of these structures. Each student will write an adapted version of his/her original small group plot line using this structure.
10. Group members will edit and proofread their own and others' adapted versions of the story. One might have Peer Editors at the Script Meeting with specific assignments such as Grammar Checker, Spell Checker, Punctuation Proofer, and Content Analyst. The teacher will have instructed students to keep comments positive and constructive and to ask thoughtful questions of the writer to help him/her improve the final product prior to conferencing with and submission to the Production Assistant (teacher) for final evaluation.
11. In their Response Journals, students will: a) assess the merits of the plot structure they were assigned and suggest for which medium it would be most appropriate (e.g., an advertisement, a music video, a cartoon, a video game, film); b) reflect upon the diverse narrative structures and relate them to their own lives; and c) consider which storyline, television show, or movie their life stories resembles most.
12. Extension: After considering their own lives in Strategy #11 above, students will play the board game "Life" or one created by students and/or the teacher. Students move forward or backward on a board on a trip through life (or adolescence) depending on a series of instructions on game cards. For example, "You get a pimple on the day of the big DATE. Return to the drug store for Oxy-5." or "Your parents give you extra allowance to go to the movies. Advance to the theatre: 3 spaces." The students and the teacher will create the format, the rules of the game, and the board (on a computer if possible). They will observe problems and reflect at the end of the game on how they dealt with those "life issues."

Assessment/Evaluation Techniques

1. Formative:
   - informal teacher observation of group dynamics
   - peer evaluation of group participation
   - tracking sheet for class participation
   - Response Journal evaluation (LI2.02P)
2. Summative:
   - each group's storyline
   - students' stories
3. Diagnostic:
   - oral presentation skills

Resources

National Film Board of Canada catalogue for short feature films.
CBC web site, TVO web site, Clio Awards for international commercials.
Hays, M., P. Joong and J. Shallhorn. Grass Roots II. Toronto: OSSTF, 1993.
Moses, D., & Goldie, T. (Ed.) An Anthology of Canadian Native Literature in English. Toronto: Oxford University Press, 1998. ISBN 0-19-541282-6
Midwood, D. K. O'Connor and M. Simpson. Assess for Success. Toronto: OSSTF, 1993.
Videos: *Clue* (multiple endings).

Accommodations

1. The teacher could allow students to record their stories on tape.
2. A storyboard or cartoons would assist students for whom English is a second language.

Activity #3: Setting and Atmosphere: "It was a dark and stormy night..."

Time: 150 minutes

Description

This activity will review the literary terms setting, atmosphere, and foreshadowing. It will teach vocabulary to help students identify and describe atmosphere. It will review the steps of the writing process and paragraph structure. In the course of writing a descriptive paragraph, the teacher will review the following parts of speech: nouns, verbs, adjectives, and adverbs.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- WRV.03P – use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;
- WRV.04B – revise their written work, independently and collaboratively, with a focus on support for ideas, accuracy, clarity, and unity;
- WRV.05B – edit and proofread to produce final drafts, correctly using the grammar, spelling, and punctuation conventions of standard Canadian English with the support of print and electronic resources when appropriate.

Specific Expectations:

Students will

- LI3.01P – explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;
- WR3.03P – use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems;
- WR5.06P – construct complete and correct compound and complex sentences, using the following sentences components: subject, predicate, object, subject complement; main and subordinate clauses; prepositional phrases;
- WR5.14B – use a variety of resources to correct errors in spelling;
- LG1.01B – describe strategies used to expand vocabulary;
- MD1.02P – identify and describe the elements used to structure media works in a variety of forms. _

Planning Notes

- The teacher, possibly with student assistance, will locate two short video clips with contrasting settings (e.g., dark, stormy night vs. serene, sunny day) and generate a vocabulary list of words to describe atmosphere.
- The teacher will be familiar with the writing process and paragraph structure (i.e., the hamburger model). As preparation for the writing of the descriptive paragraph, the teacher will organize a work sheet on nouns, verbs, adjectives, and adverbs, several models of descriptive paragraphs, and pictures/video clips/music to stimulate creative ideas.

Prior Knowledge Required

- The students will require a basic knowledge of setting, atmosphere, and foreshadowing; nouns, verbs, adjectives, and adverbs; the writing process and structure of the paragraph.
- The students will know how to use dictionaries and thesauri, in both print and electronic formats.

Teaching/Learning Strategies

1. The teacher will introduce the literary terms "setting", "atmosphere", and "foreshadowing" through short contrasting video clips. The class will include these terms in their personal glossaries. The teacher may wish to have the students predict what they think will happen next in the video based on what they have gleaned from the setting and atmosphere.

2. The teacher will provide a key "atmosphere" word list (calming, soothing, tranquil; grim, ominous, foreboding), and the students will use dictionaries and thesauri, electronic where possible, to generate additional words.
3. The teacher will divide the class into groups, review the roles of group participants and remind them of the group process. Each group will be given a visual stimulus (e.g., photos, slides, collages, magazines) and will brainstorm a list of words that could describe the setting and atmosphere. The group will describe its visual image to the class using the word list and explain how the medium helped create this image.
4. The teacher will distribute models of paragraphs describing setting, and the class will explore the methods writers have used to evoke atmosphere, particularly through the use of evocative nouns, verbs, adjectives, and adverbs. The teacher will also review the requisite steps of the writing process: plan, draft, revise and edit, and publish.
5. A prepared worksheet on nouns, verbs, adjectives, and adverbs will be completed to ensure that students can discern these four parts of speech. The teacher should select, for instance, an entertaining or interesting paragraph (e.g., a review of a popular movie, a humourous descriptive paragraph) in which students identify a certain number of the four parts of speech.
6. After examining model paragraphs and reviewing paragraph structure, students will be given a variety of visual stimuli (pictures, objects, slides) to write their own descriptive paragraphs. They will use the steps of the writing process to write the paragraph.
7. Extension: Students will view a scene from a silent film or a video with the sound turned off. They will write a script appropriate for this scene, using dialogue and description to create atmosphere and indicate what sound effects would be used.

Assessment/Evaluation

1. Formative:
   - vocabulary lists/comparisons
   - group evaluation rubric (MD1.02P)
   - teacher observation tracking sheet
2. Summative:
   - quiz on use of parts of speech (e.g., nouns, verbs, adjectives, adverbs)
   - rubric for writing (writing process included in rubric)
   - completed vocabulary list

Resources

Chapman, M. (Ed.) Windows and Mirrors: Short Stories. Scarborough, Prentice-Hall, 1987. ISBN 0-13-960444-8

Pratt, L. Grammar: Step-By-Step. Illinois: National Textbook Co., 1985. ISBN 0-8442-5490-8

Sebranek, P. Writers Inc. Wisconsin: Write Source, 1992. ISBN 0-939045-78-8

National Film Board of Canada catalogue
dictionaries and thesauri, both electronic and in print
teacher-created word lists
picture folios
computer lab

Accommodations

1. Visually impaired students might benefit from the visual stimuli being translated for them by a peer so that they can "see" or they might be provided with mood music as a stimulus.
2. Augmentative communication may be provided for those who cannot write.
3. For students who have difficulty organizing information need structure, templates, sample paragraphs, words lists or a peer scribes might be useful.

Activity #4: Narrative Point of View

Time: 150 minutes

Description

In this activity, the students will review pronouns, and the correct use of pronouns in order to prepare for the study of narrative point of view. The teacher will introduce the literary terms related to point of view, first-person and third-person, in preparation for an analysis of narrative point of view and students' application of the narrative point of view to their own writing and reading.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- WRV.03P – use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;
- LGV.01P – use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;
- LGV.02B – use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting for specific purposes and audiences.

Specific Expectations:

Students will

- LI1.O2P – select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;
- LI1.O3B – describe a variety of reading strategies and select and use them effectively before, during, and after reading to understand texts;
- LI1.07P – identify how readers' different backgrounds might influence the way they understand and interpret a text;
- WR3.04P – use changes in time, place, or speaker to structure narrative paragraphs;
- WR5.O9B – make pronouns agree with their antecedents in number and gender;
- WR5.10B – use consistent and appropriate verb tense and voice (i.e., active and passive) for clarity in narrative and expository writing;
- LG1.05P – recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:
  - parts of speech: nouns, pronouns, verbs, adverbs, adjectives, conjunctions, prepositions, and interjections;
  - simple, compound, and complex sentences;
  - components of sentences: subject, predicate, object, subject complement, prepositional phrases, main and subordinate clauses;
  - agreement between subject and verb, and between pronoun and antecedent;
  - consistency of verb tense and voice; ✿
- LG2.03P – work with a partner to plan and make oral presentations to a small group, selecting and using vocabulary and methods of delivery to suit audience and purpose.

Planning Notes

- The teacher will collect short narrative works (e.g., brief short stories, fairy tales, myths, narrative ballads) that illustrate the two narrative points of view. Students could be involved in providing examples.
- The teacher will prepare worksheets on the correct use of pronouns and pronoun agreement.

Prior Knowledge Required

- The students will recognize pronouns and will know the function of pronouns and will be familiar with the terms first- and third-person.
- The students will know the expectations for co-operative learning.

Teaching/Learning Strategies

1. The teacher will review the correct use of pronouns focusing on person and case in order to clarify Strategy #2 (below). The worksheet could be in the form of a re-written, error-riddled narrative text that students will enjoy reading.
2. The teacher will introduce short narrative texts written from different points of view, including multiculturally diverse perspectives. The students will contrast the points of view (e.g., third-person point of view in the traditional version of "The Three Little Pigs" to the first-person point of view "The True Story of the Three Little Pigs").
3. The teacher will lead a discussion on differences between the stories, specifically, narrative points of view. The class will construct Venn diagrams or comparison organizers to explore these differences: Who is telling each story? What discrepancies exist or what new information is provided? Does the narrator have any obvious bias? Is this bias positive or negative? In a discussion of bias, the teacher will explore other types of bias, including racial, cultural, and gender-related bias.
4. The class will brainstorm a brief scenario (e.g., a rewritten segment of a fairy tale, a fight, a current news event). The teacher will list the events so that students have a scene on overhead or chalkboard as an organizer for writing. Students will work in pairs: one person will write a description of the event from the first-person point of view, and the other will write a description from the third-person point of view.
5. After students have shared their descriptions, the class will examine the differences between the effects of first- and third-person narration (e.g., first-person is more immediate, experiential, and subjective; third-person is more distanced, observational, and objective).
6. The students will examine some practical examples of how a shift from first to third person point of view can alter one's perceptions of an issue, an event, or a narrative text. For instance, using a news reporter's version of an event and then examining an eye-witness's account of the same story may reveal obvious differences.

Assessment/Evaluation Techniques

1. Formative:
   - teacher observation tracking list
   - teacher observation of co-operative learning
2. Summative:
   - quiz on correct use of pronouns (LG1.05P)
   - a rubric, written on a written or oral point-of-view paragraph

Resources

Building English Skills: Orange Level. Evanston, IL. Houghton-Mifflin, 1981. ISBN 0-88343-874-7

Chapman, M. (Ed.) The Reader Writes the Story. Toronto: Prentice-Hall, 1991. ISBN 0-13-763509-5

Gill, S. and I. Sullivan. Native American Myths. Toronto: Oxford University Press, 1994. ISBN 0-19-508602-3

Kalman, J., F. Ahenakew and G. Leitenberg. (Eds.) Voices of the First Nations. Toronto: McGraw-Hill Ryerson, 1995. ISBN 0-07-551691-8

Robinson, S.D. Glide Path Destinations. Scarborough: Prentice-Hall Canada Inc., 1991. ISBN 0-13-356247-6

Robinson, S.D. Overdrive Destinations. Scarborough: Prentice-Hall Canada Inc., 1991. ISBN 0-13-647546-9

Simmons, J. S. The Short Story and You. Illinois: National Textbook Co., 1996. ISBN 0-8442-5545-9

Accommodations

1. Teachers should be careful when pairing students who have difficulty in peer relationships.
2. Students who have difficulties with task completion or visualizing the entire assignment work more confidently from models of completed assignments.

Activity #5: Characterization: A Blueprint for Character

Time: 225 minutes

Description

In this activity, the students will learn how a writer reveals and develops a character in a narrative work. They will also learn the conventions of writing dialogue as they explore how characters reveal themselves. As they write dialogue, students will consider the different levels of language, including the use of slang, jargon, dialect, colloquialism, and standard Canadian English.

Strands and Expectations

Strands: Reading and Literature Studies, Writing, Language

Overall Expectations:

At the end of Grade 9, students will

- LGV.01P – use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;
- LIV.03B – identify and explain the effect of specific elements of style in a variety of literary and informational texts.

Specific Expectations:

Students will

- LI2.01P – use knowledge of elements of drama, such as plot and subplot, character development and revelation, conflict, dialogue, and stage directions, to understand and interpret texts in the genre;
- WR2.02P – identify the specific audience for each piece of writing;
- WR5.16B – adapt punctuation and capitalization for the special requirements of direct quotations, scripts, dialogue, and poetry;
- LG1.01B – describe strategies used to expand vocabulary;
- LG1.02B – identify and explain examples of slang, jargon, dialect, and colloquialism as well as of standard Canadian English, in literary texts and their own oral and written work;✿
- LG1.07B – recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
  - spelling: homophones and possessive pronouns and adjectives;
  - capitalization of proper nouns and in direct quotations, scripts, dialogue, and poetry;
  - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses;
- MD2.01P – adapt a work of literature for presentation in another media form.

Planning Notes

- The teacher will select short stories that provide examples of flat and round characters and that illustrate the methods of developing character (e.g., "showing" through a character's words, actions, and thoughts; "telling" through other characters' statements and through the author's/narrator's statements about a character).
- The teacher will prepare a worksheet on the use of punctuation in narrative dialogue, a list of adjectives and adverbs to describe character, and examples to illustrate the appropriate use of informal versus formal language (e.g., slang, jargon, dialect, colloquialism, and standard Canadian English).

- The teacher will book the cross-curricular computer lab and co-plan with the teacher-librarian or computer liaison.

Prior Knowledge Required

- The students will have some knowledge of how an author reveals character.
- The students will recognize types of conflict and the terms protagonist and antagonist.
- The students will be familiar with adjectives and adverbs, the use of quotation marks, and levels of language (i.e., formal and informal).

Teaching/Learning Strategies

1. Volunteers in the class will be given a card that describes a character (e.g., street person, member of a school clique, fairy tale character, entertainer). Each volunteer will improvise the character and the rest of the class must identify the type of character and character traits (and the character if it is a well-known figure). Alternatively, volunteers from the community (e.g., drama class students, actors) could be invited to portray various characters to achieve the same effect.
2. The teacher will debrief students, posing the following questions: How did the actors reveal character? Did they use words? body language? actions? all of the above? What levels of language were used to depict the character? What stereotypes were apparent? Who can identify the intended audience based on the language the actor(s) used?
3. The teacher will lead a discussion of the different levels of language the actors used in the above strategy. The teacher will define the terms slang, jargon, dialect, colloquialism, and students will brainstorm examples. The class will discuss different levels of English and when they can be used appropriately.
4. The teacher will introduce a generic list of vocabulary words that describe character and teach the methods writers use to delineate character such as "showing and telling" (see Planning Notes). A distinction will be made between author and narrator, protagonist and antagonist.
5. Students will read a story with clearly developed characters. They will then create and complete an organizer on the computer, using the sample below. The teacher-librarian may assist the class with this process. Computer lab orientation and/or a review of protocol may be necessary.

Character's Name	Character Traits	Technique(s) Used to Reveal Character	Textual Evidence
Little Red Riding Hood	generous	LRRH's actions	LRRH travels to her ill grandmother's house to deliver treats

6. The teacher will conduct a lesson on the conventions of narrative dialogue, focusing on the use of quotation marks, the placement of punctuation (e.g., commas, exclamation marks, question marks), and the use of new paragraphs for each new character's speech. The teacher will use examples from texts or worksheets to illustrate these conventions. Instruction on the conventions of script writing will be necessary, depending on the type of text being studied in class.
7. The students will select a character who is not physically present in a narrative work, but is either alluded to or could be included. The students will re-write a specific section of the story, delineating the new character using at least two of the techniques studied throughout this activity. Alternatively, the students, in pairs, will choose two characters from different texts and have them meet and clash in a struggle. Using a narrative text (script, dialogue, letters), the students will resolve the characters' conflict logically and effectively. The students might also assume the persona of a famous individual (e.g., entertainer, world leader, historical

figure) and recall an incident that was a catalyst to the person's rise to fame. This latter strategy could involve library and Internet research, as well as cross-curricular learning.

8. Extension: The students will write and/or present their work in a choice of formats (e.g., audio or video recording of their script, dramatic reading, etc.).
9. Extension: The students may create a character profile of themselves that could be used as a measurement of their employability skills.

Assessment/Evaluation

1. Formative: - participation rubric
2. Summative: - character organizer will be evaluated on the bases of completion, accuracy, depth and maturity of responses
   - quiz on dialogue and punctuation
   - rubric for writing assignment (e.g., character delineation) (LG1.02B)

Resources

Booth, D. The Writing Program 9. Toronto: Globe/Modern Curriculum Press, 1987. ISBN 0-88996-124-7

Boswell, W., B. Lamont and J. Martyn. The Writer's Voice 1. Agincourt: Methuen Publications, 1984. ISBN 0-458-98450-7

Hertsberg, J. Myths and Their Meaning. Boston: Allyn and Bacon, Inc., 1984. ISBN 0-205-08001-4

Rosenberg, D. and S. Baker. (Eds.) Mythology and You: Classical Mythology and Its Relevance To Today's World. Chicago: National Textbook Co., 1992. ISBN 0-8442-5561-0

Struthers, J.R. The Possibilities of Story. Toronto: McGraw-Hill Ryerson Ltd., 1992. ISBN 0-07-551198-3

Struthers, J.R. The Possibilities of Story: Volume 2. Toronto: McGraw-Hill Ryerson Ltd., 1992. ISBN 0-07-551200-9

Accommodations

1. Talking books may be borrowed from the Ross W. McDonald School for the Blind or the local public library. Some famous stories have already been brailled for the blind.
2. A partner who offered in the Letter of Intent or questionnaire to provide oral reading skills could read the story aloud.

Activity #6: Themes in Narrative Fiction

Time: 225 minutes

Description

In this activity, students will learn to do the following: distinguish between plot and theme; distinguish between topic statement and theme; identify theme in a work of narrative fiction; and analyze the writer's purpose for exploring a particular theme.

Strands and Expectations

Strands: Reading and Literature Studies, Writing, Language, and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- LIV.03B – identify and explain the effect of specific elements of style in a variety of literary and informational texts;
- WRV.03P – use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest.

Specific Expectations:

Students will

- LI1.03B – describe a variety of reading strategies and select and use them effectively before, during, and after reading to understand texts;✿
- WR2.01P – identify the purpose for each piece of writing;
- WR2.02P – identify the specific audience for each piece of writing;
- WR2.04P – use the third-person singular and an appropriate level of language in expository forms requiring objectivity;
- MD2.01P – adapt a work of literature for presentation in another media form.

Planning Notes

- The teacher will carefully compile a selection of appropriate short narrative texts, either in print or on video, focusing on a central character's development.
- The teacher will require resources to teach the terms subject and predicate.
- The teacher will prepare a sample reader response to use as a model.
- The teacher will have prepared models of expository writing.
- The teacher will be familiar with de Bono's theories of critical thinking.

Prior Knowledge Required

- The students will know the definition of plot and the methods of characterization.
- The students will be able to identify and apply the terms subject and predicate.

Teaching/Learning Strategies

1. The teacher will conduct a mini-lesson on the use of subject and predicate to enable students to make complete thematic statements later in this activity.
2. The students will read or view a narrative text. The students will observe the main character's development in the story as a method of understanding the story's theme(s).
3. The teacher will review the definition of plot and distinguish it from the definition of theme. This definition will be added to the students' glossaries of literary terms. The students will write a response to the text, on computer if possible, describing the character's personality at the beginning and at the conclusion of the story. What conflicts has the character experienced? What has the character learned from these conflicts? How has the character changed as a result of his/her experiences? What are the students' personal reactions to the character and the character's experiences?
4. The class will discuss what the character has learned and/or how the character has changed, and then will list these changes using single words or phrases. From this list, the teacher will help the students identify the story's major topics or issues (e.g., love, regret, prejudice, power).

5. The teacher will demonstrate how to take the story's topic (i.e., the subject of the sentence) and develop it to become a complete thematic statement by adding the predicate. For example, a topic is "power", but a theme is "Power corrupts those who abuse it." By changing the predicate, one can change the theme completely: "Power ennobles when used wisely."
6. The students will, as a class, propose a thematic statement for the narrative they have just studied. They will continue writing about this theme, following their response in #3 above, to discover why the writer created this text. Do the students agree or disagree with the theme? Explain. Can they think of evidence to support their theories about that theme?
7. Once the students have completed their informal responses to character and to theme, they will have some of the ideas necessary to write an expository paragraph on how a writer develops theme in a literary text. The teacher will provide the format and models of expository writing, explaining that it will be formal as opposed to students' Response Journals, which are informal.
8. Extension: In pairs, the students will create a thematic statement and, in point form, create a short plot that illustrates that statement.
9. Extension: The students will choose a thematic statement and, using magazine photographs, newspapers, and pictures, create a collage that will illustrate that theme.
10. Extension: The students will select a theme or themes from a narrative text and will produce a soundtrack which would reflect the theme(s). They will identify the songs and the artists chosen, present the lyrics of the songs, and explain why they have chosen particular songs for that soundtrack.

Assessment/Evaluation

1. Formative: - assessment of Reader Response(s) (LI1.03B)
2. Summative: - quiz on the use of subject and predicate
   - expository paragraph rubric
   - creative project rubric
   - completion mark for glossary and notebook

Resources

Banel, et al. More Strawberries: Reflections in Fiction. Scarborough: Nelson Canada, 1990. ISBN 0-17603044

Barry, J. (Ed.) Coast to Coast: Canadian Stories, Poetry, Non-Fiction and Drama. Toronto: Nelson Canada, 1994. ISBN 0-17-604704-2

de Bono, E. Lateral Thinking: Creativity Step by Step. New York: Harper and Rowe Publishers, 1973. ISBN 0-06-090325-2

de Bono, E. de Bono's Thinking Course. London: British Broadcasting Corp., 1982. ISBN 0-56316500-6

George, J. (Ed.) On Common Ground (3). Toronto: Oxford University Press, 1994. ISBN 0-19-541020-3

Haberman, A. On the Edge: Literature and Imagination. Don Mills: Oxford University Press, 1993.

Hilker, D. Transitions. Canada: Harcourt Brace & Co. Canada Ltd., 1995. ISBN 0-7747-0151

Accommodations

1. Volunteers, community or student, can audiotape several short stories for the use of students with visual impairments or attention deficits.
2. Students who have difficulties expressing ideas in written form could tape their personal Response Journals, or have a volunteer transcribe them, or work from templates, outlines, or structured notes when writing the formal expository paragraph.

Activity #7: The Whole Picture

Time: 75 minutes

Description

This activity will help the teacher and the students to assess the students' overall knowledge of the elements of the narrative text. The students will understand that the form of a work should suit its purpose and its audience. It will prepare students for the task of completing the culminating activity.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language

Overall Expectations:

At the end of Grade 9, students will

- LIV.02P – demonstrate an understanding the elements of a variety of literary and informational forms, with a focus on plays, short stories, and newspaper and magazine articles;
- WRV.05B – edit and proofread to produce final drafts, correctly using the grammar, spelling, and punctuation conventions of standard Canadian English with the support of print and electronic resources when appropriate.

Specific Expectations:

Students will

- LI1.03B – describe a variety of reading strategies and select and use them effectively before, during, and after reading to understand texts;
- WR1.03P – sort and group information and ideas, assess their relevance and accuracy, and discard irrelevant material;
- WR2.03P – demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;✿
- WR4.02B – revise drafts to ensure consistency in use of first- or third-person and use of an appropriate level of language;
- LG1.07B – recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
  - spelling: homophones and possessive pronouns and adjectives;
  - capitalization of proper nouns and in direct quotations, scripts, dialogue, and poetry;
  - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.

Planning Notes

- The teacher will select a challenging narrative sight passage.
- The teacher will replicate the organizer on the elements of narrative used in Activity #1.

Prior Knowledge Required

- The students will know the concepts taught throughout Activities #1-6.

Teaching/Learning Strategies

1. The teachers will distribute a challenging sight passage and an organizer which outlines the elements of the short story.
2. The students will read the passage independently and complete the organizer in point form. The organizer should be completed in more detail than the one completed in Activity #1. The students will submit their organizers at the end of the class for teacher evaluation.

3. At the beginning of the following class, the students will be given approximately 15 to 20 minutes to complete an entry in their learning logs in order to evaluate their own learning progress. They will consider: what they did, what they learned about the narrative form, what questions they still have, what skills they have developed, what skills they still need to develop, and what goals they will set regarding how to improve their learning and thinking skills.
4. This will also be an opportunity for students to start writing an assessment of the Narrative Forms and Voices Unit in their Response Journals.
5. Extension: The teacher will prepare a formal unit test to assess students' knowledge of narrative elements.

Assessment/Evaluation Techniques

1. Formative: - self-evaluation using learning log (WR2.03P)
2. Summative: - teacher evaluation of organizer
   - unit test (optional)

Resources

Aker, D. Hitting the Mark. Markham: Pembroke Publishers Ltd., 1995. ISBN 1-55138-062-5

Considine, D. and G. Haley. Visual Messages: Integrating Imagery Into Instruction. Toronto: Prentice-Hall Inc., 1992. ISBN 0-87287-912-7

Graham, N. Marking Success: A Guide to Evaluation for Teachers of English. Markham: Pembroke, 1992. ISBN 0-921217-85-4

Iveson, M., and S. Robinson. What's Fair? Scarborough: Prentice-Hall Canada Inc., 1993. ISBN 0-13-020256-8

MacNeill, J. A. Three Way Mirror. Scarborough: Nelson Canada, 1989. ISBN 0-17-603093-X

Web Sites

http://www.schoolnet.ca/
http://www.wier.yorku.ca/~wier/cdnauthor.html
http://www.cyberscol.qc.ca/
http://humanitas.ucsb.edu/users/hwang/English30/index.html
http://www.osee.org (free CD Rom of "Towards Ecozoic Curriculum")
http://eden.scbe.on.ca

Accommodations

1. For students who have visual impairments, attention deficit disorder, or learning disabilities, the stories could be presented orally or on audio tape.
2. To reinforce basic concepts, a slow learner or a student for whom English is a second language could view a video version of the narrative.

Activity #8: Create Your Own Narrative

Time: 300 minutes

Description

Using information from the activities in this unit, the students will create and share their own narratives in the form of a short story, narrative ballad, myth, legend, fairy tale, radio, or television drama.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations

At the end of Grade 9, students will:

- WRV.04B – revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and unity;
- WRV.05B – edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;
- LGV.02B – use listening techniques and oral communication skills to participate in classroom discussions and in more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

Students will

- LG1.05P – recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:
  - parts of speech: nouns, pronouns, verbs, adverbs, adjectives, conjunctions, prepositions, and interjections;
  - simple, compound, and complex sentences;
  - components of sentences: subject, predicate, object, subject complement, prepositional phrases, main and subordinate clauses;
  - agreement between subject and verb, and between pronoun and antecedent;
  - consistency of verb tense and voice;
- LG2.03P – work with a partner to plan and make oral presentations to a small group or the class, selecting and using vocabulary and methods of delivery to suit audience and purpose;✿
- LG2.04P – use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations.

Planning Notes

- The teacher will have prepared a writer's checklist to help students organize their tasks and manage their time effectively.
- A detailed outline to plan and write a narrative will be available to students.
- Students will be given the assessment scheme before they begin the assignment.
- The teacher may arrange for a storyteller to visit the class.
- The teacher must know how to create certificates on the computer for the Writers Festival.
- The teacher will establish a date for the Writers Festival.
- Teachers may contact community groups such as: literary guilds, public libraries, historical societies, art galleries, and newspapers to help make practical links between this activity and the local community.

Prior Knowledge Required

- The students will know the major concepts related to narrative structure: plot, setting, atmosphere, point of view, characterization, and theme.
- The students will be familiar with the writing process.

- They will know the conventions of paragraphing and punctuation, particularly with regard to writing dialogue.

Teaching/Learning Strategies

1. The teacher will preface this activity with an inspirational quotation, such as the following one by science fiction author Ray Bradbury: "Writing lets the world burn through you" or "In the tale, in the telling, we are all one blood. Take the tale in your teeth, then bite til the blood runs, hoping it's not poison; and we will all come to the end together, and even to the beginning: living as we do, in the middle" (Ursula K. Le Guin). The teacher will review the assignment with students and outline the writing choices available.
2. The teacher will review the writing process, explaining that methods will vary. The teacher will describe several approaches to story writing: for instance, a highly structured approach for those students who need support and guidance (e.g., a story planner), or brainstorm/thought-web approach for those who are confident writers.
3. The teacher will distribute the assessment scheme and explain the criteria for evaluation.
4. The teacher will schedule time for conferencing, peer evaluation for each student, and computer use. (The teacher must be sensitive to the fact that not all students will have equal access to computers).
5. The students working on the same type of project (e.g., narrative ballad or radio drama) will create their own peer-evaluation criteria for oral presentations with guidance from the teacher.
6. The students working on the same type of projects will serve as peer editors to prepare the presentations for the Writers Festival and the final draft to be submitted to the teacher for evaluation.
7. The students will present their narratives to the whole class using a variety of forms such as reading, acting, audio or video recording. This presentation will constitute the "Writers Festival." A local storyteller could be asked to participate in this event.
8. The students will be given an opportunity to continue their reflections on and assessment of the Narrative Unit in their Response Journals.
9. Extension: The students will present their stories at a library, a bookshop, an elementary school, a coffee house, a senior citizens' home.
10. Extension: The students will create their own certificates of achievement on the computer. The class will vote for which one they like best for presentation at the awards ceremony.

Assessment/Evaluation

1. Formative:
   - assessment of effort during creation of the product and participation in the Writers Festival
   - group co-operation for peer-editing
2. Summative:
   - oral presentation based on student-generated assessment criteria (LG2.03P)
   - rubric for narrative writing
   - student assessment of Narrative Unit

Resources

Web Sites

http://www.cyberscol.qc.ca/
http://www.imt.net/~gedison/bookbind.html
http://www.wier.yorku.ca/~wier/cdnauthor.html

Accommodations

1. Augmentative communication devices may be needed for those with severe communication disabilities so that all writers can participate and reach their audience.

Unit # 2 - Poetic Forms and Voices

Time : 15 hours
Unit Developers:
Development Date: July 1999

Unit Description

The students will read and study a variety of poetic texts and learn to identify certain types of poems: prose poems, limericks, concrete poems, found poems, lyrics, haiku, and songs. The students will apply appropriate strategies to read, understand, and interpret poetic texts. They will learn to understand the value of sound devices in creating powerful poetry, and will understand the importance of appeals to the senses and figurative language. During this unit, students will demonstrate their understanding of poetry by recording their responses to poems in their Response Journals, by participating in class poetry activities and readings, and by creating a poetry scrapbook, Personal Poetry Portfolio, media product or collection of original poems.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- LIV.02P – read and demonstrate an understanding of a variety of literary and informational texts;
- LIV.03B – identify and explain the effect of specific elements of style in a variety of literary and informational texts;
- WRV.05B – edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
- LGV.01P – use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;
- MDV.02P – use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

Students will

- LI3.01P – explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;
- LI3.02P – explain how authors choose words and phrases to achieve intended effects;
- WR3.03P – use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems;
- WR5.13B – use the apostrophe correctly when spelling contractions and possessives;
- LG1.01B – describe strategies used to expand vocabulary;✿
- MD2.01P – adapt a work of literature for presentation in another media form;
- MD2.02P – create media works for different purposes;
- MD2.03P – analyze the characteristics of different audiences and create media works designed specifically for them.

Activity Titles

Activity 1	Introducing the Poem	150 minutes
Activity 2	Sensing the World	150 minutes
Activity 3	Sounding It Out	150 minutes
Activity 4	Using the Human Imagination	150 minutes
Activity 5	Responding To Poems	150 minutes
Activity 6	Creating and Collecting Poems	150 minutes

Unit Planning

- The teacher will collect a wide variety of poems and anthologies for students, that reflect the wide variety of student tastes and the cultural diversity of the classroom.
- The teacher-librarian is a valuable colleague in the collection of poetry.
- The teacher needs to decide on a department policy for appropriate language for the classroom, involving students in the process.
- The teacher will look for audiences for student writing, such as magazines, newspapers, web sites.

Prior Knowledge Required

- The Ontario Curriculum Grades 1-8: Language.

Teaching and Learning Strategies

1. The students will read a wide variety of poems.
2. The student will learn the power of poetic language and sound devices through group assignments and class activities like chants, games, music, and choral reading.
3. They will create responses both personal and creative responses and keep Response Journals and reading logs.
4. Local poets, local artists, and student writers are valuable contributors to this unit. Invite local poets and storytellers to visit the class and assist with the writing workshops. They might act as judges in a poetry competition.
5. Students will create media products, portfolios, scrapbooks and multi-media responses.

Assessment and Evaluation

1. Formative: - Response Journals
   - self-evaluation
2. Summative: - portfolio
   - performance rubric (LG1.01B)

Resources

Best Poems: Poems For Young People. Illinois: Jamestown Publishers. NTC/ContemporaryPublishing Group, Inc., 1998. ISBN 0-89061-848-8 (softbound)

Cameron, B. Prism of Poetry: Pathways to Writing. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7

Diltz, B. and R.J. McMaster. (Eds.) New Horizons. Toronto: McLelland & Stewart Ltd., 1955.

Franceschi, M. Pillars of Lace: The Anthology of Italian-Canadian Women Writers. Toronto, ON: University of Toronto Press, 1998. ISBN 1-55071-055-9

Hogan, H. Listen: Songs and Poems of Canada. Toronto: Methuen, 1972. ISBN 0-458-90900-9

Kellow, B. Poetry and Language. Toronto: McGraw-Hill Ryerson, 1995. ISBN 0-07-548620-2

Kingston, E.F. (Ed.) Poems to Remember. Toronto: J.M. Dent & Sons Ltd., 1962.

Kingston, E.F. (Ed.) Poems for Pleasant Study. Toronto: J.M. Dent & Sons Ltd., 1957.

Kirkland, G. and R. Davies. Inside Poetry. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

McMaster, R.J. (Ed.) Fire and Ice. Don Mills: Longman Canada Ltd., 1970. ISBN 0-7747-1074-8

Mouland, E. (Ed.) Tracing One Warm Line: A Selection of Canadian Poetry. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8

Sloan, M. Moving Borders: Three Decades of Innovative Writing by Women. Jersey City, NJ: Talisman House, 1998. ISBN 1-883689-47-3

Wallace, A. (Ed.) Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7

Unit #3: Dramatic Forms and Voices

Time: 15 hours
Unit Developer(s):
Development Date: June 1999

Unit Description

The students will apply the skills learned in the preceding units to the analysis and study of drama. The students will identify, analyze, and interpret the elements of dramatic structure, character and characterization, theme, setting, and stylistic features of drama, including movement and voice. The students will understand the importance of the context (social, cultural, political) in which a literary work was created. The students will use their knowledge and understanding of drama to reach a fuller understanding and appreciation of the writer's ability to integrate all the elements of drama to create a complex, stimulating, and satisfying work of literature. The students will demonstrate their understanding by recording their thoughts, ideas, and feelings about the characters, conflicts, and themes of the work in a variety of personal and interactive responses, and by writing and publishing a literary exposition, by rehearsing and performing a dramatic scene, or by creating and sharing a media work.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- LIV.02P – demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on plays, short stories, and newspaper and magazine articles;
- LIV.03B – identify and explain the effect of specific elements of style in a variety of literary and informational texts
- WRV.03P – use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;
- WRV.05B – edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
- LGV.01P – use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;
- LGV.02B – use listening techniques and oral communication skills to participate skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;
- MDV.02P -use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

Students will

- LI1.01P – describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources including, biographies, short stories, poems, plays, novels, brochures, and articles from newspapers, magazines and encyclopedias;
- LI1.02P – select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;
- WR2.01P – identify the purpose for each piece of writing;
- WR2.03P – demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

- WR4.03P – make constructive suggestions to peers, using prompts, checklists, open-ended statements, and questions;✿
- WR5.08B – make compound subjects agree with verbs in simple and compound sentences;
- WR5.16B – adapt punctuation and capitalization for the special requirements of direct quotations, scripts, dialogue, and poetry;
- LG1.04B – select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work;
- LG2.02P – use techniques of effective listening and demonstrate an understanding of oral presentations by restating the main ideas presented and identifying the strengths and weaknesses of presentations;
- LG2.04P – use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;
- LG2.07P – analyze their own and others' oral communication skills, identifying strengths and weaknesses and suggesting ways to improve;
- MD2.01P – identify and describe the elements, intended audiences, and production practices of a variety of media forms;
- MD2.03P – analyze the characteristics of different audiences and create media works designed specifically for them.

Activity Titles (Time and Sequence)

Activity 1	Setting the Stage	75 minutes
Activity 2	Reading Between the Lines	75 minutes
Activity 3	Voice	75 minutes
Activity 4	Movement and Language	75 minutes
Activity 5	Creating a Script	150 minutes
Activity 6	Design	150 minutes
Activity 7	Performance	225 minutes
Activity 8	Media Adaptations	75 minutes

Unit Planning Notes

- The teacher should strive to select plays from a variety of cultures and traditions.
- The teacher should use Canadian materials.

Prior Knowledge Required

- The Ontario Curriculum Grades 1-8: Language.

Teaching/Learning Strategies

Students will participate in these kinds of activities:

- improvisation, interpretative readings, data sheets, role cards
- drama games
- writing in role, scripts and monologues
- collaborative and co-operative learning
- Reader's Theatre
- translating story to script
- use of computer to design sets, costumes, and lighting
- guest speaker: actor, director, writer
- field trip to a local theatre
- performance

Assessment and Evaluation

1. Formative: - writing in role with peer editing process
   - teacher assessment of group dramatization
2. Summative: - dramatic presentation of scene or scenes (WR4.03P)

Resources

Beissel, H. Cues and Entrances. Toronto: Gage Educational Publishing Company, 1993. ISBN 0-77151002-0

Boni, F. (Ed.) Rhubarb-O-Rama! Plays and Playwrights from the Rhubarb! Festival. Winnipeg, MB: Blizzard Publishing, 1998. ISBN 0-921368-78-X

Cavanagh, G. and G. van V. Trip. (Eds.) The Players: Book 2: An Anthology of Plays for Student Production in the Classroom. Toronto: McClelland and Stewart Ltd., 1979. ISBN 0-7710-1941-6

Doolittle (Ed.) Heroine. Red Deer, AB: Red Deer College Press. ISBN 0-88995-081-4

Kemp, D. A Different Drummer. Toronto: Oxford University Press, 1990. ISBN 0-7710-4518-2

Kozelka, P. (Ed.) 15 American One-Act Plays. New York: Washington Square Press, 1971. ISBN 671-47851-6

Gifford, T. (Ed.) The Play's the Thing For Original Television Dramas. Toronto: MacMillan, 1976. ISBN 0-7705-1291-7

Ladousse, G. P. Role Play Resource Book for Teachers. Ed. Alan Marley. Oxford: Oxford University Press, 1987. ISBN 0-19-437095-X

MacNeill, J. A. Front Row, An Anthology of Plays. Toronto: Nelson, 1984. ISBN 0-17-602054-3

Maitlan, M. and I. Waldron. (Eds.) Twelfth Night. Toronto: Harcourt Brace and Company, 1990. ISBN 0-7747-1365-9

Neelands, J. and T. Good. (Ed.) Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama. Cambridge: Cambridge University Press, 1990. ISBN 0-521-37635-1

Parkin, A. and J. Stevens. (Eds.) Stage One: A Canadian Scenebook. Toronto: Van Nostrand Reinhold Ltd., 1973. ISBN 0-442-26452-6

Playwrights Canada Press Staff Singular Voices. Toronto, ON: Playwrights Canada Press, 1997. ISBN 0-88754-510-6

Ravel, A. (Ed.) Canadian Mosaic. Toronto, ON: Simon and Pierre Publishing Company, 1995. ISBN 0-88924-264-X

Richard-Amato, P. Making It Happen. Interaction in the Second Language Classroom, From Theory to Practice. London: Longman, 1988. ISBN 0-8013-0027-4-75692

Saliani, D. Midsummer Night's Dream: The Global Shakespeare Series. Toronto: International/Thompson Publishing (Nelson), 1998. ISBN 0-17-606617-9

Saliani, D. and C. Ferguson and T. Scott. The Tragedy of Romeo and Juliet With Related Readings: The Global Shakespeare Series. Toronto: International/Thompson Publishing (Nelson), 1997. ISBN 0-17-606613-6

Shakespeare, W. MacBeth. Toronto, ON: Penguin Books Canada, 1999. ISBN 0-14-0711478-2

Stevens, J. Ten Canadian Plays. Toronto: Dell Publishers, 1975. ISBN 0-440-95754-0

Stott (Ed.) Anthology of Drama & Poetry. Toronto, ON: Harcourt Brace and Company. ISBN 0-03-998644-6

Swartz, L. Dramathemes: A Practical Guide for Teaching Drama. Markham: Pembroke, 1998. ISBN 0-921217-21-8

Vine, E. and W. Fairhead. Remove The Blindfold, Book 2. Toronto: Oxford University Press, 1987. ISBN 19-540523-4

Unit 2: Poetic Forms and Voices

Time: 15 hours

Unit Developer(s)

Linda May Bell
Laura Cannon-Sherlock
Leslie Harrison
Larry Hincks
Phil Midgley
Wilf Smyth
Philip Vousden

Development Date: June - July 1999

Unit Description

Students read and study a variety of poetic texts and learn to identify certain types of poems: prose poems, limericks, concrete poems, found poems, lyrics, haiku, and songs. Students also find, read, and study examples of poetry and poetic language in the world around them. Students apply appropriate strategies to read, understand, and interpret poetic texts. They learn to understand the value of sound devices in creating powerful poetry, and understand the importance of appeals to the senses, and figurative language. During this unit, students demonstrate their understanding of poetry by writing Response Journals, explications of poems, and their own poetry; by participating in class activities; by presenting poems orally; by creating a media product; and by creating a Poetry Anthology.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations: LIV.01P, LIV.03B; WRV.02P, WRV.03P, WRV.04B, WRV.05B; LGV.01P, LGV.02B; MDV.01P.

Specific Expectations: LI1.01P, LI1.02P, LI1.04P, LI1.05P, LI1.06B, LI3.01P, LI3.02P, LI3.03P; WR2.03P, WR3.03P, WR4.04B, WR5.02B; LG1.01B, LG1.02B, LG1.04B, LG1.06B, LG1.07B, LG2.01P, LG2.03P, LG2.04P, LG2.07P; MD1.02P.

Activity Titles (Time + Sequence)

Activity 1	Poetry in the World Around Us	150 minutes
Activity 2	Introduction to Poetry	75 minutes
Activity 3	The Poet's Voice	150 minutes
Activity 4	Sensing the World	150 minutes
Activity 5	Sounding It Out: Sound Devices	150 minutes
Activity 6	Poetry Anthology: Culminating Activity	225 minutes

Unit Planning Notes

Collect a wide variety of poems and anthologies for students that reflect the diversity of the students' cultures and interests. Invite students to bring in poetry that reflects their cultures, experiences, and histories. The teacher-librarian can provide a well-stocked poetry section in the school library/resource centre. Community resources are valuable assets as well. Find audiences for student writing such as magazines, newspapers, and web sites. Be aware of freedom of information guidelines and seek permission from both students and parents before sharing and/or posting of students' work.

Prior Knowledge Required

The Ontario Curriculum Grades 1-8, Language, 1997

Teaching/Learning Strategies

Because students learn in a variety of ways, teachers should accommodate various learning styles in their teaching. For the students in the applied course, approaches should be more concrete than abstract. The students should be given the opportunity to work independently, with partners, in small groups, and with the whole class. There should be a range of activities to provide students with optimal opportunities to develop their language skills. The practices of teacher lecture, Socratic lesson, and whole class discussion should be complemented with opportunities for brainstorming, experimenting, discussing, researching, writing, dramatizing, and designing. In the English classroom, the use of Response Journals should play an important role in helping students to identify and develop their ideas for writing and discussion, and their awareness of their own learning. Within the teaching of each activity, continue to review and/or to teach lessons on specific writing and language expectations. The culminating activity of this unit is a Poetry Anthology created by each student, which will be a reflection of their learning experiences throughout this unit.

Assessment/Evaluation

Develop and utilize a full repertoire of evaluation tools and strategies: checklists, rubrics, exemplars, quizzes, anthologies, performance-based tasks, in order to measure the students' achievements of the course expectations. Diagnostic, formative, and summative evaluations are used to enhance student learning. Students are given opportunities for peer evaluation and self-evaluation. Accommodations in assessment are necessary to ensure that the assessment accurately measures student learning. Accommodations are appropriate for exceptional pupils and students for whom English is a second language. Assessment tools and strategies should reflect a sensitivity to the cultural diversity within the English classroom.

Resources

Print

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6

Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Barry, J., ed. *Departures*. Scarborough: Nelson Canada, 1990. ISBN 0-17-603717-9

Barry, J., ed. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1

Blatchford, R., ed. *Poems 1: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-5400-0

Blatchford, R., ed. *Poems 2: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-5401-9

Blatchford, R., ed. *Poems from Other Centuries: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-2585-X

Blatchford, R., ed. *Poems in My Earphone: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-2587-6

Blatchford, R., ed. *Poetry: 1900-1975: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1980. ISBN 0-5823-5149-9

Blatchford, R., ed. *Squeeze Words Hard: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1998. ISBN 0-5820-5059-6

Bruchac, J. *New Voices from the Longhouse*. New York: Greenfield Review Press, 1989. ISBN 0-912678-68-2

Cameron, B. *Poetry in Focus*. Toronto: Globe-Modern Curriculum Press, 1983. ISBN 0-88996-066-6

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7

Dawe, R. *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Diyanni, R., ed. *McGraw-Hill Book of Poetry*. Toronto: McGraw-Hill Ryerson, 1993. ISBN 0-07-016944-6

Dolan, M., ed. *Just Talking About Ourselves: Voices of Our Youth*, Volumes 1 and 2. Penticton: Theytus Books, 1995. ISBN 0-919-441-62-9

Dube, J. *Writing Sense 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-1445-X

Franceschi, M. *Pillars of Lace: The Anthology of Italian-Canadian Women Writers*. Toronto: University of Toronto Press, 1998. ISBN 1-55071-055-9

Fuller, S., ed. *The Poetry of Protest*. Don Mills: Addison Wesley Longman. ISBN 0-5820-8550-0

George, J., and D. Stone, eds. *On Common Ground*. Toronto: Oxford University Press, 1994. ISBN 0-19-541020-3

Gillanders, C., ed. *Theme and Image: An Anthology of Poetry*, Book 1. Don Mills: Addison Wesley Longman. ISBN 0-7730-2302-X

Gillanders, C., ed. *Theme and Image: An Anthology of Poetry*, Book 2. Don Mills: Addison Wesley Longman. ISBN 0-7730-2651-7

Hairston, M. *Researching Online*. Don Mills: Addison Wesley Longman, 1999. ISBN 0-321-05117-3

Hairston, M. *Student Manual for Peer Evaluation*. Toronto: Addison Wesley, 1993. ISBN 0-673-55251-9

Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

Hilker, D. *Transitions*. Toronto: Harcourt Brace Canada, 1995. ISBN 0-7747-0151-X

Hirschfelder, A. and B. Singer, eds. *Rising Voices: Writings of Young Native Americans*. New York: Ballantine Books, 1993. ISBN 0-684-19207-1

Hogan, H. *Listen: Songs and Poems of Canada*. Toronto: Methuen, 1972. ISBN 0-458-90900-9

Ireland, R. *The Poet's Craft*. Toronto: Harcourt Brace, 1987. ISBN 0-7747-1215-5

Johnson, P. *Flint & Feather*. Halifax: Henson College. ISBN 0-919645-26-7

Kellow, B. and J. Krisak, eds. *Poetry and Language*. Toronto: McGraw Hill-Ryerson, 1995. ISBN 0-07-548620-2

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

Kooy, M. and J. Wells. *Reading Response Logs*. Markham: Pembroke Publishers. ISBN 1-55138-040-4

Liffiton, L. and J. McAllister, eds. *Poetry Alive Reflections*. Mississauga: Copp Clark Pitman Ltd., 1993. ISBN 0-7730-5167-8

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4

Littell, J. *Building English Skills: Grade 9* (Orange Level) Student Workbook. Toronto: Irwin Publishing, 1983. ISBN 0-7725-5140-5

Metcalf, J. and G. Callaghan, eds. *Rhyme and Reason.* Toronto: McGraw-Hill Ryerson. ISBN 0-77-003211-7

Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry.* Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8

Munger, Anderson, and Benjamin. *Researching Online* (2nd Edition). Don Mills: Addison Wesley Longman, 1999. ISBN 0-321-02714-0

Perreault, J. and Vance, S., ed. *Writing the Circle: Native Women of Western Canada.* Edmonton: NeWest Publishers, Limited, 1999. ISBN 0-920897-88-6

Saliani, D. *Crossroads 9.* Toronto: Gage, 1999.

Sartor, J. *Write Poetry Now.* Hamilton: Tree House. Order #G-21

Sloan, M. *Moving Borders: Three Decades of Innovative Writing by Women.* Jersey City, NJ: Talisman House, 1998. ISBN 1-883689-47-3

Smith, P., ed. *The Harcourt Writer's Handbook.* Toronto: Harcourt Brace, 1999. ISBN 03-922309-4

Solomon, A. *Eating Bitterness: Visions Beyond the Prison Wall.* Toronto: N C Press, Limited. ISBN 1-55021-084-X

Solomon, A. *Songs for the People: Teachings on the Natural Way.* Toronto: 1990. ISBN 1-55021-058-0

Toutant, A. *Endless Possibilities.* Toronto: Oxford University Press, 1998. ISBN 0-19-541364-4

Van Etten, J., ed. *Resource Reading List: An Annotated Bibliography of Recommended Works By and About Native Peoples.* Toronto: CASNP, 1996. ISBN 0-921425-03-1

Verrall, C., ed. *All My Relations: Sharing Native Values Through the Arts.* Toronto: CASNP, 1988. ISBN 0-91425-02-3

Verrall, C. and P. McDowell, eds. *Resource Reading List 1990: Annotated Bibliography of Resources By and About Native People.* Toronto: CASNP, 1990. ISBN 0-921425-03-1

Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women.* Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7

Wood, N. Spirit Walker. New York: Doubleday, 1993. ISBN 0-385-30927-9

Video

Artful Resonance: Theme in Poetry. Oakville: Magic Lantern Communications Ltd. Code #64-31-503

Distant Voices: Myth, Symbolism and Allusion in Poetry. Oakville: Magic Lantern Communications Ltd. Code #64-31-502

An Echo to the Sense: Prosody and Form in Poetry. Oakville: Magic Lantern Communications Ltd. Code #64-31-501

The Sacred Words: The Elements of Poetry. Oakville: Magic Lantern Communications Ltd. Code #64-31-497

A Sense of Place: Setting and Character in Poetry. Oakville: Magic Lantern Communications Ltd. Code #64-31-498

Seeing Anew: Rhetorical Figures in Poetry. Oakville: Magic Lantern Communications Ltd. Code #64-31-500

Tools of the Trade: Words and Images in Poetry. Oakville: Magic Lantern Communications Ltd. Code #64-31-499

Web Sites

Aboriginal Links Site
http//johnco.com/native/
http://bloorstreet.com/300block/aborl./

Canadian Poetry Association
http://www.mirror.org/groups/cpa

English Literature
www.lit.kobe-u.ac.jp~hishika/2oc_poet

League of Canadian Poets
http://www.poets.ca

Patrick Martin's Web Page: The Poetry Resource
http://www.pmpoetry.com/index

Poets' Corner
http://www.geocities.com/Athens/Acropolis2012poems

University of Toronto English Library
http://utl.library.utoronto.ca/www/canpoetry/index_poem

Writers' Federation of Nova Scotia
http://www/chebucto/n.s.ca./Culture

Activity 1: Poetry in the World Around Us

Time: 150 minutes

Description

Students explore the use of poetic language in the world around them (e.g., visual and aural imagery). Students demonstrate their understanding of poetic devices used in the world around them by creating an advertising campaign. They write original poetry.

Strand(s) and Expectations

Strand(s): Writing, Language, and Media Studies

Overall Expectations:

LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;

MDV.01P - identify and describe the elements, intended audiences, and production practices of a variety of media forms.

Specific Expectations:

LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects; ❖

LG1.02B - identify and explain samples of slang, jargon, dialect, and colloquialism, as well as of standard Canadian English in literary texts and in their own oral and written work;

MD1.02P - identify and describe the elements used to structure media works in a variety of forms.

Planning Notes

- Ensure that there is an accessible supply of appropriate magazines, newspapers, web advertisements (where technology is available), and other written material containing poetry and other poetic language in the school library/resource centre and classroom.
- When selecting activity materials, include texts which feature slang, jargon, dialect, and colloquialism.

Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Students know the teacher's expectations for oral presentations
- Students have knowledge of the poetic devices identified above.

Teaching/Learning Strategies

1. Encourage students to explore the ways poetry and poetic language is used in our everyday world: advertising, greeting cards, newspaper announcements and headlines, popular songs, politics, slogans, chants, posters, and sports commentaries.
2. Students review poetic devices and definitions of these terms (i.e., simile, metaphor, personification, and sound devices).
3. By examining the materials the teacher has compiled for this activity, students identify various poetic techniques and the effect of the language on an audience.
4. Each student summarizes the following information in an organizer, which demonstrates their comprehension of the techniques used:

Text	Language/Device(s)	Effect(s) on Audience

5. In small groups, the students select a product, real or fictional, for which they create an advertising campaign (e.g., billboard, radio or television commercial, newspaper/magazine advertisement, poster). Students use at least one poetic device studied in this activity for their campaigns (i.e., in a slogan or in a jingle). The teacher and students discuss and create a list of criteria for what is appropriate material for the classroom.
6. Each group presents its campaign to the class. After all the presentations have been completed, the class discusses the effectiveness of each.
7. Students may revise their advertisements or may create a new advertisement for inclusion in their anthologies in Activity 6.
8. Extension: Other Grade 9 courses may offer stimuli or ideas for students to create a relevant campaign (e.g., create a slogan and brochure for a travel destination studied in geography).

Assessment/Evaluation

Diagnostic: graphic organizer
Formative: revision of advertisement for poetry anthology in Activity 6
Summative: assessment of campaign presentation (LI3.01P)

Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6

Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Barry, J., ed. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1

Blatchford, R., ed. *Poems in My Earphone: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-2587-6

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7

Dube, J. *Writing Sense 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-1445-X

Fuller, S., ed. *The Poetry of Protest*. Don Mills: Addison Wesley Longman. ISBN 0-5820-8550-0

George, J. and D. Stone, eds. *On Common Ground*. Toronto: Oxford University Press, 1994. ISBN 0-19-541020-3

Hilker, D. *Transitions*. Toronto: Harcourt Brace Canada, 1995. ISBN 0-7747-0151-X

Kellow, B., ed. *Poetry and Language*. Toronto: McGraw Hill-Ryerson, 1995. ISBN 0-07-548620-2

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4

Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8

Saliani, D. *Crossroads 9*. Toronto: Gage, 1999.

Sloan, M. *Moving Borders: Three Decades of Innovative Writing by Women*. Jersey City, NJ: Talisman House, 1998. ISBN 1-883689-47-3

Toutant, A. *Endless Possibilities*. Toronto: Oxford University Press, 1998. ISBN 0-19-541364-4

Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7

Accommodations

- Provide a checklist of specific steps to follow for students with organizational problems.
- Provide a scribe, a voice-activated word-processing program, or spelling and grammar check programs for students who are language impaired.

Activity 2: Responding to Poetry

Time: 75 minutes

Description

Students read and rank a set of poems based on personal preference. The reasons for their ranking provide criteria for what makes a good poem. The discussion that follows addresses such concepts as style, content, and mood. The teacher may choose to design a diagnostic test to assess students' prior knowledge of poetry.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language

Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;
LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

LI1.04P - locate and use explicit information and ideas from texts in forming opinions and developing generalizations; ❖

LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effect;

LI3.02P - explain how authors choose words and phrases to achieve intended effect;

LI3.03P - explain how authors and editors use design elements to help convey meaning ;

LG2.01P - use listening techniques and oral communication skills to participate in group discussions.

Planning Notes

- Prepare a list of five to eight poems from a text, or select and duplicate a set of poems that are diverse in style and content. The selection may be thematic. Observe copyright restrictions carefully.
- The selection of poems should reflect the diversity of Ontario's students.

Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Students have knowledge of and are able to identify in a poem the poetic devices mentioned above.
- Students are familiar with the expectations of group work.

Teaching/Learning Strategies

1. Distribute short poems to the class. This selection should reflect a broad range of poetry, in terms of content, type (i.e., narrative, lyric, dramatic), use of poetic devices, and tone.
2. Students begin preparing a glossary of poetic devices, either print or electronic.
3. Distribute and explain the Fab 5 Organizer. The students rank their five favourite poems.

Fab 5 Organizer					
Poem Title/ Poet	Source	What is the poem about?	Poetic Devices Used	Reasons for Ranking	Reflections (after class discussion)

4. In a plenary session, the teacher may wish to show an example of how to complete the organizer, particularly highlighting the reasons for ranking, as a model for students.
5. Students read the selection of poems and rank them in order of personal preference, providing reasons for the ranking of their top five choices. Encourage students to elaborate upon their rationale. This activity should be completed independently. This work can be used as a diagnostic tool to assess students' prior knowledge of poetry.
6. In small groups, students share their poems and rankings, and through discussion determine criteria for what makes a good poem.
7. A spokesperson from each group shares the small group's criteria. Identify those responses which address content and those which address style so that students can synthesize the effectiveness of both.
8. Using a preferred poem from the Fab 5 Organizer, each student writes a Personal Response in her/his Response Journal which cogently argues the choice of poem.

Assessment/Evaluation

Diagnostic: Fab 5 Organizer

Summative: Response Journal (LI1.04P)

Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: ITP Nelson, 1999.
ISBN 0-17-618681-6

Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Barry, J., ed. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7

Diyanni, R., ed. *McGraw-Hill Book of Poetry*. Toronto: McGraw-Hill Ryerson, 1993. ISBN 0-07-016944-6

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Kellow, B. and J. Krisak, eds. *Poetry and Language*. Toronto: McGraw Hill-Ryerson, 1995. ISBN 0-07-548620-2

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

Kooy, M. and J. Wells. *Reading Response Logs*. Markham: Pembroke Publishers. ISBN 1-55138-040-4

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN0-17-618701-4

Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8

Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7

Accommodations

- Emphasize the development and understanding of vocabulary relevant to this unit and this activity for ESL students.
- Make audiocassette copies of poems available to visually impaired students.

Activity 3: The Poet's Voice

Time: 150 minutes

Description

Students are introduced to the concept of a poet-speaker, and have the opportunity to interpret and present a piece of poetry in a Reader's Theatre.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language

Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

LI1.01P - describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources;

LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;
LI1.05P - make inferences based on the information and ideas presented in texts;
LI1.06B - use specific references from a text to support opinions and judgements; ❖
LG2.01P - use listening techniques and oral communication skills to participate in group discussions;
LG2.03P - work with a partner to plan and make oral presentations to a small group, selecting and using vocabulary and methods of delivery to suit audience and purpose;
LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations.
LG2.07P - analyse their own and others' oral communication skills, identifying strengths and weaknesses and suggesting ways to improve.

Planning Notes

- Prepare a selection of dramatic monologues from a text, or select and duplicate a set of dramatic monologues. Copyright restrictions must be carefully observed.
- The poems should reflect the cultural diversity of Ontario's students.
- The teacher and students might invite poets, published or non-published, to speak to the class about poetic voice. Alternatively, the teacher could schedule the computer lab for access to poetry on the Internet.

Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Knowledge of the performance requirements of Reader's Theatre
- Knowledge of how to make constructive suggestions about peers' work

Teaching and Learning Strategies

1. Provide students with examples of contemporary dramatic monologues.
2. Students read their individual poems for a general impression.
3. Each student selects a poem and answers the following questions in their Response Journals in order to demonstrate their understanding of the persona used in the monologue:
   i) Who is speaking? ii) Who is the speaker's intended audience? iii) What do you think the speaker of the poem is feeling? Is this feeling consistent throughout? iv) What words, phrases, or sentences does the speaker use to convey these feelings? v) What is the speaker's tone? vi) What has happened/is happening to make the speaker feel this way?
4. With a partner, students who have chosen the same poem experiment with different ways to read the poem aloud, striving to capture the feelings of the speaker. They collaborate on the best way to present their oral reading to the class in a Reader's Theatre.
5. Students rehearse and present their dramatic monologue to the class. Peers identify the strengths and weaknesses in each presentation and will offer constructive suggestions.
6. Each student may include this dramatic monologue and the Response Journal entry in the anthology in Activity 6.

Resources

Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999.
ISBN 0-13-012906-02

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995.
ISBN 0-13-435330-7

Dawe, R., et al. *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999.

ISBN 0-13-012906-02

Hairston, M. *Student Manual for Peer Evaluation*. Toronto: Addison Wesley, 1993. ISBN 0-673-55251-9

Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

Kellow, B. and J. Krisak, eds. *Poetry and Language*. Toronto: McGraw Hill-Ryerson, 1995. ISBN 0-07-548620-2

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

Wood, N. *Spirit Walker*. New York: Doubleday, 1993. ISBN 0-385-30927-9

Assessment/Evaluation

Summative:

- peer analysis of dramatic monologue
- Response Journal (LI1.06B)

Accommodations

- Augmentative communication devices might be used for students with communication exceptionalities.
- Use a variety of multicultural poems that reflect the cultural diversity of Ontario's students.
- Language-impaired students could be given the opportunity to record the presentation on videotape or audiotape.

Activity 4: Sensing the World: Imagery

Time: 150 minutes

Description

Students explore a selection of poems that makes significant use of figurative imagery that appeals to sight and sound. Students demonstrate their understanding of figurative imagery through a supported paragraph explication of a poem.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations:

LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;

LGV. 01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

Specific Expectations:

LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects; ❖

LI3.02P - explain how authors choose words and phrases to achieve intended effects;

WR3.03P - use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems;

LG1.04B - select words and phrases appropriate to formal and informal styles to suit the purpose and intended audience of oral and written work;

LG1.06B - recognize, describe, and correct sentence errors in oral and written language.

Planning Notes

- Ask students to collect objects and visuals as possible stimuli to writing poetry. Remind students to select items appropriate for the classroom. The teacher and students establish a list of criteria. These items are kept in the students' Writing Folders.
- Collect samples of poems that use imagery effectively and reflect the diversity of Ontario's students.
- The teacher and students have posted around the room the definitions of poetic devices from Activity 2.

Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Knowledge of the poetic devices reviewed in Activity 2
- Knowledge of correct paragraph structure, with requisite analysis and evidence
- Familiarity with how to offer constructive criticism of peers' works

Teaching/Learning Strategies

1. As an introduction to this activity, read a poem that uses figurative imagery (e.g., Eve Merriam's "Reply to the Questions: How to Become a Poet"; William Wordsworth's "My Heart Leaps Up").
2. Students complete an imagery organizer, either using the introductory poem or by experiencing the outdoors through their senses:
   e.g., autumn:

Imagery Organizer				
Sight	**Sound**	**Touch**	**Taste**	**Smell**
russet leaves	crackle of leaves	grainy bank	sweet apple	acrid smoke

3. Each student selects an item from her/his Writing Folder which is used as a stimulus to the student's writing.
4. Introduce the technique of free writing. This is a technique that involves intense continuous writing for a brief period of time without concern for errors or logic. Students describe their items in vivid detail, appealing to the five senses in an imagery organizer.
5. Students revise their free writing into a poetic form with an emphasis on using evocative imagery. Students select appropriate words and phrases in order to transform their prose writing into poetic form.
6. Students are encouraged to solicit constructive suggestions from peers on how to revise their poems effectively.
7. Each student writes an explication (i.e., an analysis which promotes an understanding of structure and meaning) of her/his poem, explaining the use of diction and phrasing to achieve particular effects in the writing. A sample explication should be provided as a model. Students submit these analyses for summative evaluation.
8. The students submit the final versions of their poems for summative evaluation. These poems and explications may be included in the students' anthologies in Activity 6.

Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6

Barry, J., ed. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1

Blatchford, R., ed. *Squeeze Words Hard: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1998. ISBN 0-5820-5059-6

Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

Johnson, P.E. *Flint & Feather*. Halifax: Henson College. ISBN 0-919645-26-7

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999.
ISBN 0-17-618701-4

Metcalf, J. and G. Callaghan, eds. *Rhyme and Reason*. Toronto: McGraw-Hill Ryerson.
ISBN 0-77-003211-7

Assessment/Evaluation

Formative: poem (rubric)
Summative: explication of poem (L13.01P)

Accommodations

- Show visual learners film clips to illustrate how film directors convey mood and meaning through imagery.
- Provide assistance for students who are language impaired or for whom written output is difficult by using a scribe, a voice-activated word-processing program, and/or spelling and grammar check programs.
- Have available, as exemplars or guides, finished products at different levels for students to use as models.
- Students who have difficulty with handwriting or time management might tape record their explications.

Activity 5: Sounding It Out: Sound Devices
Time: 150 minutes

Description

Students explore a selection of poetry that employs sound devices (e.g., alliteration, onomatopoeia, rhyme, rhythm). Students prepare choral readings to demonstrate their understanding of the impact of sound and rhythm in a poem.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
WRV.02P - identify the literary and informational forms suited to specific purposes and audience and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;
LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly and correctly;
LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;
LI1.05P - make inferences based on the information and ideas presented in texts;
LI1.06B - use specific references from a text to support opinions and judgements;
WR2.03P - demonstrate an understanding of literary and informational forms of writing by selecting a form appropriate to the specific purpose and audience for each piece of writing;

LG1.01B - describe strategies used to expand vocabulary;
LG2.01P - use listening techniques and oral communication skills to participate in group discussions;
LG2.03P - work with a partner to plan and make oral presentations to a small group, selecting and using vocabulary and methods of delivery to suit audience and purpose; ❖
LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations.

Planning Notes

- Make available poems that rely upon sound devices to convey meaning. The poems should reflect the diversity of Ontario's students.
- Review strategies to expand vocabulary.

Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1977*
- The ability to identify sound devices in poetry
- Knowledge of the process by which to prepare and rehearse a choral reading

Teaching/Learning Strategies

1. Select poems for the class that employ a variety of sound devices: rhythm/beat, onomatopoeia, alliteration, rhyme, or repetition (e.g., "Onomatopoeia" by Eve Merriam, "Lepanto" by G.K. Chesterton, "Night Mail" by W.H. Auden). It may be necessary to review these terms.
2. The class interprets a poem, examining the idea(s), tone, theme(s), and techniques used.
3. Students identify examples of sound devices, and discuss the effects of these techniques (e.g., to show contrast, to emphasize, to develop the musical quality of a poem). Students discuss how the use of these techniques supports the idea, tone, or theme of a poem.
4. Introduce choral reading. In a choral reading, a group expresses in sound what the poet has written. The students must be aware of the skills used in speaking: knowing the meanings of words, emotional tone, pitch, rate, pace, pause and phrasing, emphasis, articulation, pronunciation, enunciation, volume, and variety in voice. One technique involves a choir speaking in unison, with solo speakers, in groups of higher and lower voices. Another technique is antiphonal, where two groups alternate lines or stanzas, appropriate to the particular poem. There is also the cumulative technique, where one begins with a small number of voices, and line by line, increases the numbers. This technique results in a swelling volume and depth, and can be quite effective.
5. The teacher may use an audiotaped or a videotaped version of a choral reading, or invite a group in to present a choral speech.
6. In groups, students prepare a choral reading of a poem. They ascertain which auditory elements should be emphasized in preparation for the choral reading. Students may choose to enhance their presentations with a soundscape (i.e., sound effects or accompanying music).
7. After each presentation, students determine which auditory devices have been used and discuss why they are effective.
8. Students create poems that employ sound devices such as alliteration, rhyme or onomatopoeia. These poems may be further revised for inclusion in their poetry anthologies in Activity 6.
9. Students may select one of these poems and write an explication or personal response to be included in their anthologies.

Assessment/Evaluation

Formative: group work process, revised poems may be used in Activity 6
Summative: oral presentation (LG2.03P)

Resources

Print

Blatchford, R., ed. *Poems 1: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-5400-0

Blatchford, R., ed. *Poems in My Earphone: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-2587-6

Bruchac, J. *New Voices from the Longhouse*. New York: Greenfield Review Press, 1989. ISBN 0-912678-68-2

Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

Kellow, B. and J. Krisak, eds. *Poetry and Language*. Toronto: McGraw-Hill Ryerson, 1995. ISBN 0-07-548620-2

Joe, R. *Song of Rita Joe: Autobiography of a Mi'Kmaq Poet*. Nebraska: University of Nebraska Press, 1996. ISBN 0-8032-7594-3

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

Kooy, M. and J. Wells. *Reading Response Logs*. Markham: Pembroke Publishers. ISBN 1-55138-040-4

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4

Web Site

Turtle Island Music
http//www.turtleislandmusic.com

Records

The Sound of Indian America. Sound of America Record Distribution Email soar@rt66.com

Accommodations

- Give students for whom oral presentations are difficult an alternate assignment or alter the mode of presentation.

Activity 6: Poetry Anthology

Time: 225 minutes

Description

Students create an anthology of poems for presentation to an audience. The anthology is comprised of student poems, writing, and other commentaries.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing and Language

Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;
WRV.02P - identify the literary and informational forms suited to specific purposes and audience and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;
WRV.04B - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and unity;
WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.
LGV.01P - use knowledge of language conventions to speak, write, and read clearly and correctly.

Specific Expectations:

LI1.01P - describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources;
LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials; ❖
LI1.05P - make inferences based on the information and ideas presented in texts;
LI1.06B - use specific references from a text to support opinions and judgements; ❖
LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;
LI3.02P - explain how authors choose words and phrases to achieve intended effects;
LI3.03P - explain how authors and editors use design elements to help convey meaning ;
WR2.03P - demonstrate an understanding of literary and informational forms of writing by selecting a form appropriate to the specific purpose and audience for each piece of writing; ❖
WR3.03P - use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems; ❖
WR4.04B - consider reactions from teachers, peers, and others in revising and editing written work;
WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience;
LG1.07B - recognize, describe, and use effectively, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.

Planning Notes

- Ensure that there is supply of art/craft materials available for students to produce their anthologies (e.g., pens, markers, scissors, magazines, construction paper.)
- The teacher and teacher-librarian co-plan the use of the library/resource centre and/or computer lab to assist students in their research.
- The teacher and students review Internet safety, particularly with respect to e-mail and chat lines.
- Collect samples of poetry anthologies that reflect the diversity of Ontario's students. The collection should be comprised of student and class anthologies, as well as commercially published ones.
- The teacher and students create the evaluation criteria for this activity.
- Contact poetry associations, local poets, local libraries, art galleries, coffee houses, trustees, newspapers, or local publications to assist in this activity.
- The teacher and students could explore opportunities for students to present their poetry in the school, within the board, in the region, or in contests. The teacher should ensure the validity of contests.
- Be aware of guidelines regarding freedom of information, and should consult both parents and students before posting and/or sharing students' work.

Prior Knowledge Required

- *The Ontario Curriculum, Grades 1-8, Language, 1997*
- Because this is the culminating activity of the unit, students know the information, concepts, and techniques taught throughout Activities 1-5.
- Students know how to use the library/resource centre and/or computer lab for research.

Teaching/Learning Strategies

1. As an introduction to this activity, distribute several samples of anthologies to the class for the students to browse.
2. Each student selects a theme for her/his poetry anthology. Possible themes include childhood, adolescence, family, love, fantasy, nature, the environment, the city, technology, death, alienation, national identity, war, aging, sports, multiculturalism, and social issues.
3. The teacher and students brainstorm and then create a list of criteria for students' anthologies. This criteria could specify what is to be included in the final product: the total number of poems, the number of student poems, the number of explications and/or personal responses, and such features as a foreword, table of contents, historical references, cultural relevance, background information on poets, a profile of the editor, and graphics. Using these criteria, the teacher and the students construct a rubric for summative evaluation.
4. Students read and collect poems and record their impressions in a Response Journal. This reading takes place over the duration of the poetry unit.
5. The students select poems for their anthologies, both their own original work, and work by other poets. They should provide either a personal response or an explication for each poem, depending on the parameters established at the outset of this activity.
6. Students edit their work to ensure grammatical accuracy and stylistic effectiveness.
7. Students present each poem in a visually appealing manner, providing illustrations, graphics, and/or photographs.
8. Students publish their anthologies, ensuring they have included all the required elements. The teacher may wish to distribute a checklist to facilitate this task.
9. Students have an opportunity to evaluate their anthologies and the unit in a Reading Log.
10. The teacher and the students review the expectations for oral presentations. Each student selects and prepares her/his best poem to share with the class.
11. Students share their anthologies with an audience (e.g., classmates, another teacher, or other students) in an appropriate forum.
12. The teacher and students display the poetry anthologies in the classroom, on a class web page, in a display case, local library, art gallery, or book shop.
13. Extension: Students may choose to present their anthologies in a form other than a print booklet. Other possible media include computer presentation, web page, audiotape, videotape, CD-ROM, web page. Assessment/evaluation would need to be modified to match the form.

Assessment/Evaluation

Formative: self-evaluation of the anthology, peer-evaluation of the anthology and/or best poem
Summative: teacher evaluation of anthology (LI1.06B) (WR2.03P) (WR3.03P)

Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6

Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Barry, J., ed. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1

Blatchford, R., ed. *Poems 1: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-5400-0

Blatchford, R., ed. *Poems in My Earphone: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-2587-6

Blatchford, R., ed. *Squeeze Words Hard: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1998. ISBN 0-5820-5059-6

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7

Diyanni, R., ed. *McGraw-Hill Book of Poetry*. Toronto: McGraw-Hill Ryerson, 1993. ISBN 0-07-016944-6

Franceschi, M. *Pillars of Lace: The Anthology of Italian-Canadian Women Writers*. Toronto: University of Toronto Press, 1998. ISBN 1-55071-055-9

Fuller, S., ed. *The Poetry of Protest*. Don Mills: Addison Wesley Longman. ISBN 0-5820-8550-0

George, J., and D. Stone, eds. *On Common Ground*. Toronto: Oxford University Press, 1994. ISBN 0-19-541020-3

Hairston, M. *Student Manual for Peer Evaluation*. Toronto: Addison Wesley, 1993. ISBN 0-673-55251-9

Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

Ireland, R. *The Poet's Craft*. Toronto: Harcourt Brace, 1987. ISBN 0-7747-1215-5

Kellow, B. and J. Krisak, eds. *Poetry and Language*. Toronto: McGraw Hill-Ryerson, 1995. ISBN 0-07-548620-2

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4

Metcalf, J. and G. Callaghan, eds. *Rhyme and Reason*. Toronto: McGraw-Hill Ryerson. ISBN 0-77-003211-7

Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8

Perreault, J. and S. Vance, ed. *Writing the Circle: Native Women of Western Canada*. Edmonton: NeWest Publishers, Limited, 1999. ISBN 0-920897-88-6

Sloan, M. *Moving Borders: Three Decades of Innovative Writing by Women*. Jersey City, NJ: Talisman House, 1998. ISBN 1-883689-47-3

Toutant, A. *Endless Possibilities*. Toronto: Oxford University Press, 1998. ISBN 0-19-541364-4

Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7

Accommodations

- Provide samples of finished student anthologies for students who have difficulty visualizing a final product.
- Place poetry on slides, video, or in a display for students unable to participate in out-of-school activities.
- Provide a checklist of specific steps to follow for students with organizational difficulties.

Unit 3: Dramatic Forms and Voices

Time: 15 hours

Unit Developer(s)

Joanne Bridgeman
Elizabeth Mick
Judy Stormes
Ann Varty

Unit Description

Students apply the skills learned in the preceding units to the analysis and study of drama. Students identify, analyse, and interpret the elements of dramatic structure, character, characterization, theme, setting, and stylistic features of drama, including movement and voice. Students come to an understanding of the importance of the context (social, cultural, political) in which a literary work was created. Students use their knowledge and understanding of drama to reach a fuller understanding and appreciation of the writer's ability to integrate all the elements of drama to create a complex, stimulating, and satisfying work of literature. Students demonstrate their understanding by recording their thoughts, ideas, and feelings about the characters, conflicts, and themes of the work in a variety of personal and interactive responses; and by writing and a literary exposition; by rehearsing and performing a dramatic scene; and by creating and sharing a media work.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations: LIV.01P, LIV.02P, LIV.03B; LGV.01P, LGV.02B; WRV.02P, WRV.03P, WRV.04B, WRV.05B; MDV.02P.

Specific Expectations: LI1.01P, LI1.02P; LI2.01P, LIP.02P; WR2.01P, WR2.03P, WR3.02P, WR3.03P, WR4.03P, WR5.07B, WR5.08B, WR5.10B, WR5.14B, WR5.16P; LG1.01B, LG1.02B, LG1.04B, LG1.05P, LG1.06B, LG1.07B, LG2.02P, LG2.04P, LG2.07P; MD2.01P, MD2.02P, MD2.03P.

Activity Titles (Time + Sequence)

Activity 1	Setting the Stage	75 minutes
Activity 2	Reading Between the Lines	75 minutes
Activity 3	Voice	75 minutes
Activity 4	Movement and Language	75 minutes
Activity 5	Creating a Script	150 minutes
Activity 6	Design	150 minutes
Activity 7	Performance	225 minutes
Activity 8	Media Adaptations	75 minutes

Unit Planning Notes

- Strive to select plays from a variety of cultures and traditions.
- Use Canadian materials.
- Choose a play or plays for study and select scenes from the play or plays that are appropriate to each activity.
- Plan a tour of a school stage or a local theatre or have the class view a stage production, if possible.
- Arrange for the class to move to an open space for student performances, if available, or move classroom furniture to create a safe performance area.
- Possibly invite drama students into the class to demonstrate dramatic voice and movement.

- Set the classroom rules for the safety of students.
- Take measures to create a sense of trust and safety within the class. It is essential to student enjoyment and success in the following activities.

Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997.*

Teaching/Learning Strategies

Students participate in these kinds of activities: improvisation, interpretative readings, data sheets, rôle cards, drama games, writing in rôle, scripts and monologues, collaborative and co-operative learning, Reader's Theatre, translating story to script, use of computer to design sets, costumes, and lighting, guest speaker (actor, director, and/or writer), field trip to a local theatre, and performance.

Assessment and Evaluation

Formative:

- writing in rôle with peer editing process
- teacher assessment of group dramatization

Summative: dramatic presentation of scene or scenes

Resources

Beissel, H. *Cues and Entrances.* Toronto: Gage Educational Publishing Company, 1993. ISBN 0-77151002-0

Boni, F., ed. *Rhubarb-O-Rama! Plays and Playwrights from the Rhubarb! Festival.* Winnipeg, MAN: Blizzard Publishing, 1998. ISBN 0-921368-78-X

Booth, D. and C. Lundy. *Interpretations: Learning Through Drama.* Toronto: Harcourt Brace, Canada, 1998. ISBN 0-7747-1210-4

Cavanagh, G. and G. van V. Trip, eds. *The Players: Book 2: An Anthology of Plays for Student Production in the Classroom.* Toronto: McClelland and Stewart Ltd., 1979. ISBN 0-7710-1941-6

Chekov, A. "The Brute", *Sightlines 9.* Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Dawe, R., et al. "How to Read a Dramatic Script", *ResourceLines 9/10.* Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Dawe, R., et al. "How to Stage Plays", *ResourceLines 9/10.* Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

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Gerrold, D. "The Trouble With Tribbles" (TV Script), *SightLines 9.* Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Gifford, T., ed. *The Play's the Thing For Original Television Dramas.* Toronto: MacMillan, 1976. ISBN 0-7705-1291-7

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Ladousse, G. P. *Role Play Resource Book for Teachers.* Alan Marley, ed. Oxford: Oxford University Press, 1987. ISBN 0-19-437095-X

Leckie, Keith. "Words on a Page", *Transitions*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2.

Lill, Wendy. "The Fighting Days", *SightLines* 9. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

MacNeill, J. A. *Front Row, An Anthology of Plays*. Toronto: Nelson, 1984. ISBN 0-17-602054-3

Maitland, M. and I. Waldron, eds. *Twelfth Night*. Toronto: Harcourt Brace and Company, 1990. ISBN 0-7747-1365-9

Moher, Frank. "Investigating the Model", *Nelson Language and Learning*. Toronto: Nelson, 1999. ISBN 0-17-618681-6.

Moher, Frank. "Odd Jobs", *Nelson Language and Learning*. Toronto: Nelson, 1999. ISBN 0-17-618681-6.

Neelands, J. and T. Good, eds. *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama*. Cambridge: Cambridge University Press, 1990. ISBN 0-521-37635-1

Parkin, A. and J. Stevens, eds. *Stage One: A Canadian Scenebook*. Toronto: Van Nostrand Reinhold Ltd.1973. ISBN 0-442-26452-6

Playwrights Canada Press Staff. *Singular Voices*. Toronto, ON: Playwrights Canada Press, 1997, ISBN 0-88754-510-6

Ravel, A., ed. *Canadian Mosaic*. Toronto, ON: Simon and Pierre Publishing Company, 1995. ISBN 0-88924-264-X

Richard-Amato, P. *Making It Happen. Interaction in the Second Language Classroom, From Theory to Practice*. London: Longman, 1988. ISBN 0-8013-0027-4-75692

Saliani, D. *Midsummer Night's Dream: The Global Shakespeare Series*. Toronto: ITP Nelson, 1998. ISBN 0-17-606617-9

Saliani, D., C. Ferguson, and T. Scott. *The Tragedy of Romeo and Juliet With Related Readings: The Global Shakespeare Series*. Toronto: ITP Nelson, 1997. ISBN 0-17-606613-6

Shakespeare, W. *Macbeth*. Toronto: Penguin Books Canada, 1999. ISBN 0-14-0711478-2

Stevens, J. *Ten Canadian Plays*. Toronto: Dell Publishers, 1975. ISBN 0-440-95754-0

Stott, ed. *Anthology of Drama & Poetry*. Toronto: Harcourt Brace and Company. ISBN 0-03-998644-6

Swartz, L. *Dramathemes: A Practical Guide for Teaching Drama*. Markham: Pembroke, 1998. ISBN 0-921217-21-8

Thompson, J. "I Am Yours", *Transitions*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2.

Vine, E. and W. Fairhead. *Remove The Blindfold*, Book 2. Toronto: Oxford University Press, 1987. ISBN 19-540523-4

Activity 1: Setting the Stage

Time: 75 minutes

Description

Students become familiar with the conventions of dramatic form and script writing by comparing a narrative and a dramatic presentation of the same text. Script-writing conventions include dialogue, stage directions, characters' actions, and information regarding the setting, props, and costumes. Students read and study the scene or scenes most appropriate for this activity.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
LIV.02P - demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on plays, short stories, and newspaper and magazine articles;
WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

Specific Expectations:

LI1.01P - describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources including biographies, short stories, poems, plays, novels, brochures, and articles from newspapers, magazines and encyclopaedias;
LI2.01P - use knowledge of elements of drama, such as plot and subplot, character development and revelation, conflict, dialogue, and stage directions, to understand and interpret text in the genre; ❖
WR5.16B - adapt punctuation and capitalization for the special requirements of direct quotations, scripts, dialogue and poetry;
LG1.01B - describe strategies used to expand vocabulary;
LG1.02B - identify and explain examples of slang, jargon dialect, and colloquialism as well as of standard Canadian English, in literary texts and their own oral and written work;
LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.

Planning Notes

- A class set of handouts of an excerpt of two forms of the same narrative: script and story (e.g., excerpt from the "Ransom of Red Chief" as a story and a script) is required. Be aware of copyright law.
- Have a master list of script-writing conventions prepared for reference during class discussion, or a model of script writing on an overhead.

Prior Knowledge Required

- Know the elements and conventions of narrative literature (Unit 1).
- Students are familiar with collaborative and co-operative work habits (Unit 1).
- Students have an understanding of think/pair/share. To think/pair/share, students think individually, pair with someone, and share their ideas. The partners may share with another set of partners and continue into larger groups.

Teaching/Learning Strategies

1. Distribute copies of a new text, in a narrative form and a script form. The class reads the narrative excerpt as a group. Student volunteers read the script selection.
2. In partners, students are to identify what significant differences they see between the script and the narrative.

3. Students are to think/pair/share with another pair of students. The new group creates a list of script-writing conventions.
4. Distribute a chart for recording the conventions. The class completes the chart together. Students become familiar with the dramatic terms such as: plot, subplot, character development and revelation, conflict, dialogue, and stage directions. Additional terms are recorded on the chart.

Assessment/Evaluation
Formative: chart completion (LI2.01P)

Resources
Dawe, R., et al. "How to Read a Dramatic Script", *ResourceLines 9/10.* Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Dawe, R., et al. "How to Stage Plays", *ResourceLines 9/10.* Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

"The Monkey's Paw", "The Ransom of Red Chief", "The Most Dangerous Game"

Accommodations
- Provide a student mentor to scribe for students with physical handicaps.
- A tape recorder might assist learning-disabled students.
- The teacher and students know the following information about improving enjoyment of live theatre for hearing-impaired audience members. An infra-red (Sennheizer) unit may be reserved at many theatres, and usually picked up at the manager's office. Without a working unit, a hearing-impaired student is unable to hear, especially a woman's voice, even with the powerful sound systems in most theatres.

Activity 2: Reading Between the Lines
Time: 75 minutes

Description
Students recognize that what a character says is important, but what a character does not say can sometimes be as important. Students distinguish between text and subtext, in the play being studied. Students discern how the tone of a work can influence an interpretation. Students read and study a scene or an excerpt most appropriate for this activity.

Strand(s) and Expectations
Strand(s): Literature Studies and Reading, Writing, Language
Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;
WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.;
LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

Specific Expectations:

LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;
LI3.02P - explain how authors choose words and phrases to achieve intended effects; ❖
WR5.12B - use and spell homophones correctly; ❖
LG1.01B - describe strategies used to expand vocabulary;
LG1.04B - select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work;
LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.

Planning Notes

- Have pre-assigned roles for reading in class.
- Define subtext, and have the students explore subtext using their own slang, jargon, dialect, colloquialism, and homophones. Subtext exposes the underlying attitude and emotions that provide reason for the words and actions of a character.

Prior Knowledge Required

- Knowledge of the conventions of script
- Knowledge of writing in rôle

Teacher/Learning Strategies

1. The class reads/reviews a script.
2. Define "subtext" and give an example from the script.
3. A reader discovers the subtext, intuiting the attitude and emotions that provide reasons for the words and actions of a character.
4. Students add this term to the chart distributed in Activity 1.
5. Each student chooses a line and explains what the character was thinking when the line was delivered.
6. Students demonstrate their understanding of how the author's diction did or did not achieve an intended effect. Understanding is demonstrated when a student can refer to two possible meanings for a chosen text.
7. Homophones are linked to the discussion of diction and intended effect. Students compose a couple of lines in which homophones are used. Students may perform their lines in small groups to illustrate the correct use of each homophone included.
8. Students choose a different line from the play. To illustrate the text and subtext, the students draw a comic frame. The character's spoken line is illustrated in a quotation bubble, and the character's thoughts are illustrated in a thought bubble.
9. In the Response Journal, each student reflects on a situation when his/her spoken word conveyed only a portion of the whole conversation.

Assessment/Evaluation

Summative:

- checklist that includes the following: line choice, clarity of subtext statement, suitability to author intent (LI3.02P)
- teacher evaluation of homophone activity (WR5.12B)

Resources

Ballah, J. *Drama in Perspective*. Toronto: Harcourt Brace, Canada, 1993.
ISBN 0-7747-1416-6

Barlow-Kedves, ed. "Oral Pieces", *SightLines 9*.Toronto: Prentice Hall Canada.1999.
ISBN 0-13-012906-2

Accommodations

- Select lines for students who require specific direction.
- Offer more repetition of the process to students with learning disabilities or for whom English is a second language.

Activity 3: Voice

Time: 75 minutes

Description

Students use voice techniques to create and achieve a particular effect on a specified audience. Students read and study a scene or an excerpt most appropriate for this activity.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations:

WRV.02P - identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing with an emphasis on communicating information accurately;

LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

Specific Expectations:

WR2.01P - identify the purpose for each piece of writing;

LG1.04B - select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work. ❖

Planning Notes

- Prepare a presentation rubric with or for the class.
- Have two sets of cue cards prepared: one with lines from the play being studied (the lines chosen from the play should have strong rhythm and rhetorical devices); a second with emotions (e.g., fear, compassion), and a third with an intended audience (e.g., children, seniors).
- Invite members of school or community theatre groups to model voice exercises that show rhythm, repetition, and other sound devices.

Prior Knowledge Required

- Understanding of the concept of preparing a presentation for an intended audience
- Knowledge of working collaboratively in co-operative groups

- Experience providing constructive criticism to other students

Teaching/Learning Strategies

1. Students select or are put into groups. Each group draws three cards: a line from the play, an emotion, and an intended audience. The term intended audience should be added to the chart in Activity 1.
2. In their small groups, students practise clear and correct presentation of the line while conveying the specified emotion. Each student writes in his/her Response Journal a self-assessment that includes one strength and one weakness of the presentation. Group members provide constructive criticism for each member's presentation by stating one positive point about a student's technique and one suggestion for improvement of the impact on the intended audience.
3. Students select several lines from the play that is being studied and rehearse the reading using the devices of sound and voice: pitch, loud and soft projection, and tone.
4. Students present their selected lines to the class.
5. The presentations are evaluated using a rubric.
6. Extension: Volunteers might share their readings with other classes in the school.
7. Extension: The students may select or be put into groups. Each group draws three cards: a line, an emotion, and an intended audience. In small groups students practise clear and correct presentation of a tongue twister while conveying the specified emotion. Group members provide constructive criticism for each member's presentation by stating one positive point about a student's technique and one suggestion for improvement on the impact for the intended audience.

Assessment/Evaluation

Formative: peer feed back in small group practice
Summative: rubric (LG1.04B)

Resources

Radio plays, taped readings of plays, radio announcers

Accommodations

- Students who suffer from extreme anxiety may be given an opportunity to present to a smaller audience or to audiotape their vocal exercises.
- Students with hearing impairments should be seated close to the presenters.
- Students who have theatre aptitude/experience may be encouraged to perform in school assemblies, local churches, or community events.
- Dialects and speech impairments need to be taken into consideration when evaluating the presentations.

Activity 4: Movement and Language

Time: 75 minutes

Description

The students explore the connection between language and human movement. Students learn the importance of body language, gesture, and movement to assist in the interpretation of drama text. Students read and study a scene or an excerpt most appropriate for this activity.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations:

WRV.04B - revise their written work collaboratively and independently with a focus on support for ideas accuracy, clarity, and unity;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

WR4.03P - make constructive suggestions to peers, using prompts, checklists, open-ended statements, and questions; ❖

LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations. ❖

Planning Notes

- Plan strict time limits and organize groups carefully ahead of time.
- Provide and post pictures or film clips of the time period to assist students to visualize the costumes, props, and behaviours that they need to explore movement for their chosen characters.
- Collect props and costume items appropriate to the play being studied.

Prior Knowledge Required

Students exhibit knowledge from Activities 1-3.

Teaching/Learning Strategies

1. In this short warm-up, students say "mmm" in as many ways as they can. They accompany each sound with a gesture that assists their interpretation ("mmm" meaning tastes good and rubbing the stomach area or "mmm" meaning "I have a headache" and holding the head). The students may carry on a dialogue in which they use only one sound to convey their thoughts and feelings. Provide a scenario for the dialogues.
2. For this short activity, students select or bring to class an object that might be used or worn in a play they are creating or studying (e.g., tambourine, horn-rimmed glasses, a dreamcatcher, a shawl). In class discussion, students explain the connection between the object and the character. How did the character acquire the object? Why is the object important to the character? What will become of the object? Does the object evoke a particular period or culture?
3. In this main activity, students, in groups of three or four, select a character from a drama text they are studying or a script they are writing. Alternatively, roles are assigned by the teacher. They use the chart provided (Chart 1) to prepare for a movement for the character from point A to point B in the classroom.

   Chart 1

Who are you? (time period, city, place, continent, country, age, sex, culture) What is happening in your country/town?	
Where are you or where are you going? Why are you going?	
Where have you been recently? in the last month? in the last year?	
How are you feeling? Why are you feeling this way? What will you do next? Why?	
Who is with you? How do you feel about the person you are with? If you are alone, how do you feel about that?	
Do you like the place you are in? Why/Why not? What are you wearing (include footwear)?	

4. When the chart is finished, each group practises a movement/walk/run for the chosen character to be performed in front of the class. The following questions might be written out for the students to consider as they create movements for their characters. How might your character walk when you're in a hurry? angry? relaxed? How might your character greet someone? How might your character laugh? cry? sneeze? What might your character carry with him/her most of the time? How? How might your character eat a delicacy, consume a beverage? What costume item might your character wear a great deal? How might this costume affect the movement of the character?
5. Students perform their walks for the class. The teacher may want to have the students deliver the lines they rehearsed in Activity 3.
6. Each performing group receives suggestions from a peer group to improve the impact of their walk on the audience.

7. Select two or three volunteers from the class to do an instant replay adapting their walk using the student/peer feedback.
8. Groups evaluate the value of peer group suggestions based on a previously created scale.
9. Extension: As an optional warm-up activity, groups of four students find a space in the room, and try to catch imaginary balloons overhead that are just beyond their reach. As they do this, they say the word "O" with a variety of different meanings. Lead the class discussion about the relationship between facial expression, movement and speech, creating a blackboard chart on the feelings expressed in several "O's" and the accompanying manner of delivery through voice and movement.
10. Extension: Some students might enjoy adding music or sound effects to accompany the unique walks of their characters. A class could co-operate in a dance drama. In dance drama, a group tells a story that is choreographed to music. Some techniques of the dance drama include: use of patterns and mirror images, use of strong versus weak forces, variety of pace, and variety of levels.

Assessment/Evaluation

Formative: completion of character charts

Summative:

- movement rubric which includes movement, gesture and facial expression (LG2.04P)
- evaluation of peer group suggestions using scale created by class (WR4.03P)

Resources

Booth, D. *The Talk Curriculum.* Toronto: Heinemann, 1991. ISBN 0-435-08597-2

Maley, A. *Role Play, A Resource Book for Teachers.* Toronto: Oxford University Press, 1987.

Melville, A. *Role Play.* 1996. ISBN 0-7278-5142-X

Role Play Action-Learning Manual. Boston: University of Massachusetts, Center for International Education, 1996. ISBN 0-932288-98-7

Viola, A. T. "I Want to Be Moved", *Theatre Machine II: A Resource Manual for Teaching Acting.* Denver: Pioneer Drama Service Inc., 1996.

Vine, E. and W. Fairhead. *Remove the Blindfold.* Toronto: Oxford University Press, 1987.

Accommodations

- Roles should be adapted to include students with learning disabilities so their experience in front of the class is positive.
- A storyboard format could be used to provide more structure for learning disabled students.
- The student could sketch the action in a series of frames showing each stage of the walk.
- Include roles for physically challenged students and carefully select roles for ESL students who may struggle with the language demands of drama.

Activity 5: Creating a Script

Time: 150 minutes

Description

Students apply the script writing knowledge they have learned in the previous activities. They create a script based on a character from the play being studied. This script is peer edited and evaluated using a rubric.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations:

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;

WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

LGV - 01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

Specific Expectations:

WR3.03P - use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems;

WR5.08B - make compound subjects agree with verbs in simple and compound sentences;

WR5.10B - use consistent and appropriate verb tense and voice (i.e., active and passive) for clarity in narrative and expository writing;

WR5.14B - use a variety of resources to correct errors in spelling; ❖

WR5.16B - adapt punctuation and capitalization for the special requirements of direct quotations, scripts, dialogue, and poetry; ❖

LG1. 01B - describe strategies used to expand vocabulary;

LG1.02B - identify and explain examples of slang, jargon, dialect, and colloquialism as well as of standard Canadian English, in literary texts and their own oral and written work;

LG1.04B - select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work;

LG1.05B - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech: nouns, pronouns, verbs, adverbs, adjectives, conjunctions, preposition, and interjections;
- simple, compound, and complex sentences;
- components of sentences: subject, predicate, object, subject complement, prepositional phrases, main and subordinate clauses;
- agreement between subject and verb, and between pronouns and antecedent;
- consistency of verb tense and voice;

LG1.06B - recognize, describe, and correct sentence errors in oral and written language;

LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipsis.

Planning Notes

- Prepare a peer-editing checklist that lists script-writing conventions, and review print and digital spell checking resources.
- Review subject-verb agreement, voice, and tense, and simple and compound sentence structure.
- Choose to inform students that this script is a basis for set design and performance in future activities.
- Prepare or obtain a rubric for script writing.

Prior Knowledge Required

- Students have an understanding of collaborative and co-operative group habits.
- Students have an understanding of the conventions of script writing.
- Students know how to write a character profile (students summarize character background, personality and answer many questions about the character: Who am I? Where am I? What am I doing? What do I want? Why do I want it?).

Teaching/Learning Strategies

1. Students create a script that is evaluated and must follow the conventions for script writing which have already been established in Activity 1.
2. Students select a character from the play they are studying and use Chart 1, Activity 4 to explore their character.
3. Students imagine a situation in which the chosen character meets another character who has opposing views on an important issue. In pairs, students compose a script for an intended audience of the conversation between these two people.
4. Students exchange scripts with another pair of students in order to peer edit using an editing checklist provided by the teacher.
5. During the editing process the teacher circulates and draws the students' attention to consistent language level and dialect in a script through attention to consistent language level, dialect, and connotation.
6. Students hand in group scripts to be evaluated according to the rubric previously developed by the students and the teacher.

Assessment/Evaluation

Formative: Peer Editing Checklist, including unity of impression, punctuation, and mechanical correctness of subject - verb agreement.
Summative: Script Writing Rubric (WR5.16B) (WR5.08B) (WR5.14B)

Resources

Hilker, D. and B. Duncan. *Transitions*. Toronto: Harcourt Brace and Co. Canada, 1995. ISBN 0-7747-0151-X

George, J., F. Ward, and D. Stone. *Teacher's Guide. On Common Ground.* Toronto: Oxford University Press, 1994. ISBN 0-19-541133-1

Accommodations

- Group students with physical handicaps with physically able students.
- Provide students who have difficulty writing with access to word-processing technology to prepare the script.

Activity 6: Design

Time: 150 minutes

Description

Students create a diorama/model or sketch of a potential set design for a script or a play being studied in class. A diorama is a small three-dimensional picture or model presentation of a particular scene or event. Students consider an intended audience. Students may wish to use the script they created in Activity 5. Students also write the rationale for specific details of the proposed set, showing its suitability for the intended audience. Students learn the elements of set design such as colour, contrast, focus, placement of furniture, and the entrances and exits.

Strand(s) and Expectations

Strand(s): Writing, Language, Media Studies

Overall Expectations:

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention imagination, and interest;

WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;

MDV.02P - use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

WR3.02P - structure expository paragraphs using a topic sentence, supporting sentences to develop the topic, connecting words to link the sentences, and a concluding sentence;

WR5.07B - identify and correct sentence fragments, run-on sentences, and comma splices;

LG1.05P - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech: nouns, pronouns, verbs, adverbs, adjectives, conjunction, prepositions, and interjections;
- simple, compound, and complex sentences;
- components of sentences: subject, predicate, object, subject complement, prepositional phrases, main and subordinate clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses;

MD2.03P - analyse the characteristics of different audiences and create media works designed specifically for them. ❖

Planning Notes

- Review sentence fragments, run-on sentences, and comma splices.
- Students have a copy of the script written by groups in Activity 5.

- Ensure adequate creative materials and supplies are available for students to create set designs.
- Create or design a rubric for set design.
- Invite representatives from school or community theatres as guest speakers to show models/sketches of designs they have made.
- Create a record by taking photographs of each constructed set design.

Prior Knowledge Required

- A clear understanding of the script they are working with and the intended audience for their play

Teaching/Learning Strategies

1. The teacher shows an example of an effective set design and students learn the components of successful design: colour, contrast, focus, placement of furniture, and placement of exits and entrances.
2. Students add the new terms to the terminology chart.
3. Each student creates a set design/diorama that would be appropriate for the script he/she has chosen.
4. Students write a numbered list of statements, using correct sentence form, which explains what aspects of their set design are suitable for the script.
5. Each student conferences with two other script writers. Students provide constructive feedback to each other in the form of two positive comments and two suggestions for improvement for each set design. Provide the students time to improve set-designs after peer feedback.
6. The set designs are evaluated by the teacher using the rubric.
7. Extension: Extend the design lesson by preparing "Chance" cards for the class to draw from that set the scene for a variety of cultures and dates in the past or future. If the set designs do not reflect these changes, encourage discussion as to how the set design would change under the new circumstances.

Assessment/Evaluation

Formative: constructive criticism provided by conference partners
Summative: rubric for set design (MD2.03P)

Resources

Booth, D. *Story Drama: Reading, Writing & Roleplaying across the Curriculum*. Markham: Pembroke Publishers, Limited. ISBN 1-55138-038-2

Dawe, R., et al. "How to Stage Plays", *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Engelsman, A. and P. Engelsman. *Theatre Arts 2 Student Handbook: On-Stage & Off-Stage Roles: Fitting the Pieces Together*. 1998. ISBN 1-56608-040-1

Structuring Drama Work: A Handbook of Available Forms in Theatre & Drama. Cambridge: Cambridge University Press, 1990. ISBN 0-521-37635-1

Accommodations

- Visually impaired students are to be paired with visually able students.
- Students with physical handicaps may describe the setting and rationale for their scripts into a tape recorder.

Activity 7: Performance

Time: 225 minutes

Description

The students present a play or an excerpt from a play using the drama convention of Reader's Theatre. Students may use this opportunity to present the scripts created in class or present other excerpts or a short play taught in class.

Strand(s) and Expectations

Strand(s): Language

Overall Expectations:

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

LG2.02P - use techniques of effective listening and demonstrate an understanding of oral presentations by restating the main ideas presented and identifying the strengths and weaknesses of presentations;

LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations; ❖

LG2.07P - analyse their own and others' oral communication skills, identifying strengths and weaknesses and suggesting ways to improve.

Planning Notes

- Prepare a description of Readers' Theatre. Readers' Theatre allows the students to present the dialogue of a play with minimal props and costumes and allows students to focus on facial expression, body language, tone and meaning. The students do not have to memorize lines.
- Review the elements of tableau (the students remain absolutely still, an interesting focal point, facial expression, different levels, framing the tableau to the audience).
- Prepare a rehearsal schedule.
- Plan with drama teachers to review the safety rules of the classroom and hallways to ensure safety during rehearsals and performances.

Prior Knowledge Required

- Students understand the qualities of a good vocal presentation.
- Students understand the role of a good audience.

Teaching/Learning Strategies

1. Organize the class into groups and assign roles.
2. Students read and study the play/scene concentrating on the following requirements: confident reading, clear speaking, appropriate facial expressions, and body movements. Minimal costumes are props are optional.
3. Students decide how they will most effectively stage the reading.
4. Students create a tableau as a conclusion to the performance that illustrates the main message of the script or that considers the central issue of the scene. Students refer to Tableau: Guideline for Self-Evaluation.
5. Students write out the message in block letters prior to the performance to be displayed by the actors as a closure to the tableau.

6. Use the performance rubric to assess the performances. Adapt performance assessment tools as necessary.
7. Extension: Students may decide to take the scripts to a performance level. Students consider the time and work it takes to make a polished performance. Some performance criteria are suggested in the rubric.
8. Extension: As a related writing activity, students could write a reflection in their personal Response Journal that compares their own lives to the characters shown in the performances, or assume a role of one character and write a journal entry based on that character's feelings in a particular situation.

Assessment/Evaluation

Formative:

- group assessment checklist
- tableau - guideline for self-evaluation

Summative: rubric for performance (LG2.04P)

Resources

Toutant, A. "Interpreting Plays" and "Readers' Theatre" *Endless Possibilities*. Toronto: Oxford Press, Canada, 1998. ISBN 19-5413644

Saliani, D. and N. Morine. "Present a Play", *Crossroads*. Toronto: Gage Educational Publishing Company, 1999. ISBN 0-7747-0197-8

Accommodations

- Students with extreme anxiety may videotape or audiotape their performances so the performance is a positive experience.

Activity 8: Media Adaptations

Time: 75 minutes

Description

Students create a media project, adapting information from a play read and studied in class. Students create a 30-second commercial (radio, television, or script) which would promote their play for an intended audience.

Strand(s) and Expectations

Strand(s): Media Studies

Overall Expectations:

MDV.02P - use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

MD2.01P - adapt a work of literature for presentation in another media form;
MD2.02P - create media works for different purposes; ❖
MD2.03P - analyse the characteristics of different audiences and create media works designed specifically for them.

Planning Notes

- Provide two video clips of a successful commercial promoting an event.
- Provide a stop watch.
- Link *time period* and *work* in Teaching/Learning Strategy 1 to prior knowledge.

Prior Knowledge Required

- Students are familiar with collaborative learning strategies.
- Students understand the concept of intended audience.
- "Elements of Media Works" *The Ontario Curriculum Grades 1-8, Language*, 1997

Teaching and Learning Strategies

1. The students select an audience from a student-generated list (i.e., children's library group, high school class, adult theatregoers). Students review the audiences of a particular time period, and the teacher can use the opportunity to discuss with the students how the culture of that time might have inspired the writer to create the work.
2. In groups of three or four, students write the text for a commercial advertising a play that they have studied.
3. Students review drama by listing the criteria that could be used to evaluate the commercial.
4. Students listen to the commercials and complete the Media Project Peer Evaluation sheet.
5. Each student assesses his/her own commercial, identifying one strength and one weakness on the bottom of the evaluation sheet.

Assessment/Evaluation

Formative: peer evaluation checklist
Summative: teacher rubric created from the same criteria (MD2.02P)

Resources

a collection of promotional video clips

Di Leonardo. "Advertising and Design", *Literature and Media 9*. Toronto: Thomson International Publishing, 1999. ISBN 0-17-618701-4.

Hilker, D. and S. Harper. "Creating a Visual Presentation", *Elements of English 9*. Toronto: Harcourt Brace, Canada Ltd., 1999. ISBN 07747-0755-2

Accommodations

- Pair learning disabled students with assistants.
- Students with word-processing experience could assist students with no experience or training.

Voice Presentation Rubric - Activity 4

Criteria	Level 1	Level 2	Level 3	Level 4
Preparation	- limited	- some	- considerable	- thorough
Audibility of Voice	- limited	- some	- considerable	- consistent
Articulation and Clarity of Voice	- limited	- some	- considerable	- consistent
Originality and Variety of Presentation Techniques	- limited	- some	- considerable	- extensive
Energy and Enthusiasm to Engage Audience	- limited	- some	- considerable	- consistent
Suitable Approach for Specified Audience	- limited	- some	- considerable	- complete

Script Writing Rubric - Activity 5

Criteria	1	2	3	4
Punctuation	- many errors	- some errors	- few errors	- minimal errors
Stage Directions	- limited use	- some use	- considerable use	- extensive use
Characterization	- limited development	- some development	- considerable development	- extensive development
Plot	- limited development	- some development	- considerable development	- thorough development
Narration	- limited use	- some use	- appropriate use	- extensive use

Set Design Rubric - Activity 6

Criteria	1	2	3	4
Placement of Furniture and Props	- limited	- minimal	- appropriate	- appropriate placement with attention to detail
Placement of Entrances and Exits	- limited	- some	- appropriate	- appropriate placement with attention to detail
Attempt at Creating a Focal Point	- limited	- some	- effective	- successful
Use of Colour, Contrast and Lighting	- limited	- some	- effective	- thorough use with attention to detail

Performance Rubric - Activity 4 and Critique/Review Rubric - Activity 7

Criteria	1	2	3	4
Facial Expression	- limited	- some	- appropriate	- dynamic
Gestures	- limited	- some	- appropriate	- dynamic
Articulation and Clarity of Voice	- limited	- some	- considerable	- consistent
Display of Emotions	- limited	- some	- appropriate	- dynamic
Use of Props	- limited	- some	- appropriate	- consistent

Tableau: Guideline for Self-Evaluation - Activity 7

A. Visual Interest

1. Is there a focal point/centre of interest?
2. Is there a variety of levels (low, mid, high)?

B. Meaning

1. Do facial expressions convey thoughts and feelings?
2. Are the relationships of characters clear and are their motivations implied?
3. Is the scene easily identified from the play?

C. Tension

1. Does the audience desire to know what happens next: a surprise, a conflict, a challenge, a time restrain?

Media Project Rubric - Activity 8

Criteria	1	2	3	4
Communication of Information and Ideas	- limited clarity and purpose	- some clarity and purpose	- considerable clarity and purpose	- high degree of clarity and purpose
Creativity and Layout	- few original ideas	- some original ideas	- several original ideas	- many original ideas
Use of Relevant Material	- limited	- some	- considerable	- thorough

Performance Checklist

	Names of Group Members				
EXPLORATION:					
Brainstorming					
Group Harmony (negotiation, mediation, assertiveness, coping with change or frustration)					
INTERPRETATION:					
Rehearsal Participation					
Meaning Realized					
COMMUNICATION: (The Performance)					
Cues Memorized					
Stayed in Character					
Motivation Evident					
Use of Movement					
Use of Props or Set					
Use of Sound or Music					
Use of Lighting					
Voice Projection					
Emotional Concentration					
Overall Impression					

ADDITIONAL COMMENTS:

Checklist - Drama Performance

Was the student punctual and committed to daily attendance?	1	2	3	4
Did the student understand the task that was assigned?	1	2	3	4
Was the student always aware of the purpose of the assignment and did he/she constantly encourage the others in the group to work towards the same purpose?	1	2	3	4
Was the student prepared to show initiative engaging in a number of approaches to the task? Was the student able to work co-operatively with others?	1	2	3	4
Was the student's attitude towards the task positive?	1	2	3	4
Was the student willing to concentrate and work hard?	1	2	3	4
Did the student show leadership and appropriate task-and-maintenance-oriented roles in the group?	1	2	3	4
Was the student sensitive and attentive to the needs and contributions of the others in the group?	1	2	3	4
Was the student openly exploring ideas and receiving suggestions from his/her peers and from the teacher?	1	2	3	4
Did the student evaluate fairly and constructively?	1	2	3	4

Unit #4: Informational Forms and Voices

Time: 30 hours
Unit Developers: Joanne Bridgeman, Patti Collins, Phil Midgley, Wilf Smyth, Judy Stormes, Ann Varty
Development Date: February-April 1999

Unit Description

The students will develop an understanding of the conventions and language of informational texts. The students will read and study a variety of informational texts, including newspaper and magazine articles, surveys, reports, letters, journals, memoirs, biographies, autobiographies, web sites, databases, documentary films, and other media works. The students will develop a variety of strategies to understand and interpret informational texts, to distinguish between fact and opinion, and to recognize bias, both positive and negative. The students will learn how to gather, select, and use research data to create their own informational texts and presentations for a variety of purposes. The unit will provide an opportunity to integrate learning across the curriculum.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language and Media Studies
Overall Expectations: LIV.01P, LIV.02P, LIV.03B WRV.01P; WRV.02P, WRV.03P, WRV.04B, WRV.05B, LGV.01P, LGV.02B, MDV.01P, MDV.02P
Specific Expectations: LI1.01P, LI1.02P, LI1.03P, LI1.04B, LI1.04P, LI1.06B, LI1.07P, LI3.01P, LI3.02P, LI3.03P;
WR1.01P, WR1.02P, WR1.03P, WR1.04P, WR2.01P, WR2.02P, WR2.03P, WR2.04P, WR3.01P, WR3.02P, WR3.05P, WR3.06P, WR3.07P, WR4.01B, WR4.03P, WR4.04B, WR5.04B, WR5.05P;
LG1.02B, LG1.03B, LG1.04B, LG1.05P, LG1.06B, LG2.01P, LG2.02P, LG2.03P, LG2.04P, LG2.05P, LG2.06P, LG2.07P;
MD1.01B, MD1.02P, MD1.03P, MD1.04P, MD2.02P, MD2.03P.

Activity Titles

Activity 1	Introduction to Environmental Text	375 minutes
Activity 2	Presentation and Listening Skills	150 minutes
Activity 3	Interviewing Skills	150 minutes
Activity 4	Fact, Opinion, and Reliability	450 minutes
Activity 5	Language of Print Advertisements	375 minutes
Activity 6	A Model Culminating Activity	300 minutes

Unit Planning Notes

- The teacher must work in close co-operation with the computer lab personnel and the teacher-librarian to co-plan and co-develop this unit so that students have a block of sequential periods for research.
- The teacher will ensure students follow school policies regarding appropriate use of the Internet.

Prior Knowledge Required

- The students will be familiar with the elements of short stories.
- The students should have a knowledge of audience and bias.
- The students should be familiar with the elements of media.
- The students should know the conventions of standard Canadian English.
- The students should have good presentation skills.

Teaching/Learning Strategies

- The unit supports a wide variety of learning styles and familiarizes the student with print and media forms.
- The resource centre and the expertise of the teacher-librarian are important elements in the success of this unit.

Assessment and Evaluation

The assessment of the student's work in this unit will include:

- rubric for bulletin boards
- teacher observation check lists
- teacher-designed rubric
- peer feedback form
- chart mark
- self-evaluation check list

Resources

Booth, D., et al, Media 5 Sense. Toronto: Harcourt Brace & Co, 1996.

Duncan, B. et al, Mass Media and Popular Culture, Version 2. Toronto: Harcourt Brace, 1996.

Spitzer, E. and Lowe. Information Literacy: Essential Skills for the Information Age. ERIC Clearing House on Information and Technology, 1998.

Activity #1: Introduction to Environmental Text

Time: 375 minutes

Description

"Environmental" texts are any print or media texts present in the "world at large." Environmental texts include signs, bulletin boards, PA announcements, posters, newspapers, digital message boards, magazines, t-shirts, graffiti, radio, and television. The students will be introduced to "environmental" texts through a scavenger hunt. As a result of this activity, the students will compare their own and peers' reactions to the text. They will begin to develop an understanding of how the media use explicit and implicit messages to present their products.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

At the end of grade 9, students will

- LIV.03B – identify and explain the effects of specific elements of style in a variety of literary and informational texts;
- LGV.02B – use listening techniques and oral communication skills to participate in classroom discussions and more formal activities such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;
- WRV.01P – use print and electronic sources to gather information and explore ideas for their own written work;
- MDV.02P – use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

Students will

- LI1.04P – locate and use explicit information and ideas from texts in forming opinions and developing generalizations;
- LI1.05P – make inferences based on the information and ideas presented in texts;
- LI3.03P – explain how authors and editors use design elements to help convey meaning;

- WR3.07P – present directions, instructions, and reports of investigations in a logical order, using an organizational pattern such as examples, chronological order, or comparison;
- LG2.03P – work with a partner to plan and make oral presentations to a small group selecting and using vocabulary and methods of delivery to suit audience and purpose;
- MD1.01B – demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works; ✿
- MD1.03P – compare the reactions of different people or groups to a variety of media works;
- MD2.03P – analyze the characteristics of different audiences and create media works designed specifically for them;
- MD1.02P – identify and describe the elements used to structure media works in a variety of forms.

Planning Notes

- The teacher will collect bulletin board/poster materials (paper, pens, scissors, glue).
- The teacher will collect examples of environmental texts.
- The teacher will book the computer room.
- The teacher will co-plan with the teacher-librarian.
- The teacher will collaborate with the computer teacher/student expert/community expert to assist in teaching Internet research techniques.
- The teacher will understand the dramatic form of "Voices-in-the-Head."
- The teacher will co-develop rubrics with the students.
- The teacher will obtain/prepare charts and sample bulletin boards/poster displays, perhaps from a computer program such as WordPerfect, HyperStudio, or MS Publisher.

Prior Knowledge Required

- The students will be familiar with collaborative and co-operative work habits.
- The students will be familiar with the use of the Internet.

Teaching/Learning Strategies

1. The teacher will provide a rubric, chart, and checklist for this activity. In co-operation, the teacher and students will develop the evaluation rubric for the bulletin board/poster display.
2. The teacher will review the communication model: message, medium, sender, and receiver.
3. The teacher will introduce the concept of environmental texts, show examples, and help the students to define and analyze explicit and implicit messages found in these texts.
4. The students will learn how to appropriately use a search engine on the Internet. This may require the assistance of the computer studies teacher, student expert, or community volunteer.
5. After touring the school and the Internet, students will use the chart provided to list all the examples of environmental texts they have found. Alternatively, teachers will provide examples of environmental texts, and students will complete the chart using the materials provided in class.
6. The students will add to the environmental text chart using examples from outside the school.
7. In groups of four, the students will produce "Voices-in-the-Head" presentations that demonstrate the impact of environmental texts. "Voices-in-the-Head" is a drama technique that has group members vocalize their numerous responses to an external stimulus. It shares some elements of the soliloquy or monologue.
8. The students will analyze the impact of environmental texts by inferring the intended audiences from the explicit and implicit messages found in each text.
9. The students will create a bulletin board or poster display to communicate the range and variety of environmental texts and the explicit and implicit messages found in each. This assignment will reflect the rubric they created.
10. The students will present their bulletin board/poster displays to the class.

11. The students will create a statement that has an implicit message, such as a bumper sticker or an advertising slogan, as part of their presentations to the class.
12. The students will write Response Journals entries on what they have learned.
13. Extension: The teacher and the students will discuss and generate a code of ethics for environmental text messages for their school or local community. School councils may be involved in this activity.

Student Record of Environmental Texts

Medium	Sender	Receiver	Message	Explicit /Implicit
e.g., electronic bulletin board	student	school population		

Assessment/Evaluation

1. Formative:
   - chart of environmental texts
   - participation in class discussion (group work rubric for peer- and self-evaluation)
2. Summative:
   - teacher observation of group process (checklist)
   - teacher/student-created rubric for bulletin board or poster display (MD1.01B)
   - oral presentation rubric

Resources

Association of Media Literacy. Anthology. Toronto: Theatre Books.

Booth, D. Media Sense, Level 5. Toronto: Harcourt Brace and Co. Canada, Ltd., 1998. ISBN 0-7747-0551-5

Duncan, B. et al. Mass Media and Popular Culture, 2. Toronto: Harcourt Brace, 1996. ISBN 0-7747-0170-6

Ontario Ministry of Education. Media Literacy Resource Guide. Toronto: Queen's Printer, 1989.

Wrsnop, C. Screening Images: Ideas for Media Education. Toronto: General Publishing Co. Ltd., 1994. ISBN 0-96997954-0-8

Web Sites

http://www.dogpile.com
http://www.37.com

Accommodations

1. A peer scribe might assist students with physical impairments and/or learning disabilities.
2. Information could be presented on slides in videos, or as a display in class for students unable to participate in out-of-school class activities.
3. Teachers or peers might provide samples of finished products as models for students with learning disabilities.
4. Sighted students should be partnered with those who are visually impaired for the bulletin board assignment.
5. Students for whom English is a second language should be given a partner who is proficient in the English language to assist with interpretation.

Activity #2: Presentation and Listening Skills

Time: 150 minutes

Description

In order to prepare for subsequent activities, the students will demonstrate successful presentation and listening skills. The students will choose a topic which lends itself to comparison and prepare a short oral presentation based on their research. The assessment will include self-evaluation and peer-evaluation.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- LIV.01P – read and demonstrate an understanding of a variety of literary and informational texts;
- WRV.02P – identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing with an emphasis on communicating information accurately;
- LGV.02B – use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, reporting/presenting for specific purposes and audiences.

Specific Expectations:

Students will

- LI1.05P – make inferences based on the information and ideas presented in texts;
- WR3.07P – present directions, instructions, reports of investigations in a logical order, using an organizational pattern, such as examples, chronological order or comparison;
- WR4.01B – revise drafts to ensure that ideas are adequately developed with supporting details to achieve clarity and unity;
- WR4.03P – make constructive suggestions to peers, using prompts, checklists, open-ended statements, and questions;
- LG2.02P – use techniques of effective listening and demonstrate an understanding of oral presentations by restating the main ideas presented and identifying the strengths and weaknesses of presentation;
- LG2.04P – use eye contact, specific examples, humour, and visual aids and technology, as appropriate to engage the audience's interest during oral presentations;
- LG2.05P – practise with cue cards and with breathing exercises (and with visual aids and technology, if used) to ensure confident delivery in oral presentations;
- LG2.07P – analyze their own and others' oral communications skills, identifying strengths and weaknesses and suggesting ways to improve;✿
- MD2.02P – create media works for different purposes.

Planning Notes

- The teacher and the student will create a list of topics which lend themselves to comparison (e.g., two sports teams, two fast-food restaurants, two automobiles, two movies).
- The teacher will obtain/prepare a rubric for oral presentations and one for listening skills. The students will be involved in this activity.

Prior Knowledge Required

- The students will have research, note-taking and outlining skills.

Teaching/Learning Strategies

1. The teacher and the students will brainstorm the main "real-life" situations where oral communication is important. Guidance and Resource personnel, Teacher Advisors, and community experts will be invited to share their knowledge about presentation and listening skills expected in the workplace. Additionally, co-op teachers and students will be asked to share their workplace experiences.
2. Students will select a topic and compare two examples of that topic (e.g., Raptors vs Bulls, Mozart vs Beethoven) in order to present their findings to the class.
3. The teachers will use the rubrics for oral presentation and listening skills.
4. The students will create an outline for their oral-presentations that summarizes their points.
5. The students will devise visual aids (e.g., overheads, charts, presentations, slides) to complement the oral presentation.
6. The students will rehearse and deliver their presentations.
7. The students will evaluate the presentations using the oral presentation rubric to further clarify those elements that make an effective presentation (e.g. facial expression, gesture, voice). The students will provide constructive criticism for each presentation.
8. The teacher will evaluate students' listening skills using the rubric (e.g., eye contact, note-taking, questioning).
9. The students will write a paragraph on how to improve their own presentation and listening skills.
10. Extension: The students will participate in a debate on a current issue and present the debate in class, in a multi-class setting, or at a school-wide event.

Assessment/Evaluation Techniques

1. Formative: - peer use of rubrics during rehearsal
2. Summative: - rubrics for listening and oral-presentations skills (LG2.07P)
   - self-evaluation paragraph

Resources

Choices into Action: Guidance and Career Education program Policy for Ontario Elementary and Secondary Schools. Ontario: Queen's Printer, 1999.

Simmons, C. Public Speaking Made Simple. Toronto: Doubleday, 1996. ISBN 0-385-48185-3

Web Site

Ontario Student Debating Union.

Accommodations

1. The teacher will provide audio or visual materials to accommodate the learning styles and needs of blind, low vision, or deaf students.
2. The teacher could provide a signer or mediator to assist with facilitated communication.
3. The teachers could provide organizers to assist learning disabled students who have difficulty with time management or thought production.
4. The teacher could provide a check list of specific steps for students who find it difficult to attend to tasks.

Activity #3: Interviewing Skills

Time: 150 minutes

Description

In order to complete the subsequent activities, the students will develop an understanding of closed-ended and open-ended questions and apply this knowledge to preparing an interview. The information from the interview will be used to write a short biography.

Strand and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- WRV.03P – use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;
- WRV.04B – revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and unity;
- WRV.05B – edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
- LGV.01P – use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

Specific Expectations:

Students will

- WR1.01P – investigate potential topics by asking questions, by identifying information needs, and developing research plans to gather data;✿
- WR1.03P – sort and group information and ideas, assess their relevance and accuracy, and discard irrelevant material;
- WR2.04P – use the third-person singular, and an appropriate level of language in expository forms requiring objectivity;
- WR3.01P – use key words in questions or prompts to organize information and ideas, in homework answers;
- WR3.05P – use a single controlling idea to structure a series of paragraphs;
- WR3.06P – provide an introduction, body, and conclusion in written reports;
- WR4.01P – revise drafts to ensure that ideas are adequately developed with supporting details and to achieve clarity and unity;
- WR4.04P – consider reactions from teachers, peers, and others in revising and editing written work;
- WR5.04P – edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation;
- LG1.04P – select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work;
- LG1.06P – recognize, describe, and correct sentence errors in oral and written language;
- LG2.06P – identify examples of the use of oral communication skills in school and the world outside the school.

Planning Notes

- The teacher will obtain a short biography as a sample.
- The teacher will prepare a list of sample questions, some of which are closed-ended and some of which are open-ended.
- The teacher and the students will be sensitive to the issues of privacy.
- The teacher will obtain/prepare rubrics on questioning and biography.

Prior Knowledge Required

- The students will understand the biographical form.
- The students will have experience with the writing process.
- The students will be aware of the elements of effective oral communication.

Teaching/Learning Strategies

1. The students will read a short biography and formulate the questions that may have been asked initially in preparation of that biography.
2. The students and the teacher will generate open-ended and closed-ended questions. In this discussion, the purpose and appropriateness of each type of question will be addressed.
3. The students will view television interviews or listen to radio interviews to analyze the types of questions. The students will chart the types of questions asked, and draw inferences about their effectiveness.
4. The students will create a list of 15 to 20 questions to pose to a person in order to write a brief biography. The students will ensure that their questions are a combination of closed-ended and open-ended and that they will provide sufficient information about their subject (e.g., age, name, occupation, personal history, plans, dreams, family, education, hobbies, awards). Questions must be formed using a level of language appropriate for the individual being interviewed.
5. The teacher and the students will check all student questions to ensure appropriateness.
6. The students will interview someone whom they find interesting, and/or who has made a difference in their lives. Possible subjects for interviewing include parents, grandparents, teachers, neighbours, or local figures.
7. The students will conduct the interview, recording their subject's answers in point form, and noting especially interesting or important comments verbatim. Interviewers may consider tape recording the interview and transcribing the relevant parts of the interview.
8. The students will get written permission to share information received from the person interviewed.
9. The students will write a biography using this writing process: rough draft, peer editing, polished copy.
10. Extension: Other possible final products include introductions for guest speakers, character collages, a monologue in role, or a re-enactment of the interview in role. The interview could be for a job.

Assessment/Evaluation

1. Formative: - chart of radio/television questions (WR1.01P)
2. Summative: - a rubric for the writing process for a biography

Resources

Newspaper in Education Program, through local newspapers, provides current newspapers at low cost for classroom use.

Accommodations

1. The teacher might provide a step-by-step outline for students with learning disabilities and behavioural problems (e.g., impulsive, compulsive).
2. Peer mentors or assistants or community or parent volunteers could provide taped readings for students with visual impairments or learning disabilities.
3. The teacher could pair students to assist with tasks to accommodate students with cultural differences or learning disabilities.
4. The teacher could alter the mode of student presentation to accommodate students with physical disabilities, learning disabilities, and behavioural problems (e.g., present to a smaller audience; present on video or audio tape; visual presentation instead of oral presentation for a student with a speech impairment).

Activity #4: Fact, Opinion, and Reliability

Time: 450 minutes

Description

As a follow-up to Activity #1 on explicit and implicit meanings in text, the students will develop an understanding of the difference between fact and opinion. The students will develop the reading and thinking skills in order to recognize bias within texts. Texts will include newspaper and magazines articles, editorials, and web sites.

Strand and Expectations

Strands: Writing and Language

Overall Expectations:

At the end of Grade 9, students will

- LIV.01P – read and demonstrate an understanding of a variety of literary and informational texts;
- LIV.02P – demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on plays, short stories, and newspaper and magazine articles;
- WRV.03P – use a variety of forms of writing to express themselves, clarify their ideas, and engage the audiences' attention, imagination, and interest;
- WRV.04B – revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and unity;
- LGV.01P – use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

Specific Expectations:

Students will

- LI1.02P – select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge and responding imaginatively;
- LI1.03P – describe a variety of reading strategies and select and use them effectively before, during, and after reading to understand text;
- LI1.04P – locate and use explicit information and ideas from texts in forming opinions and developing generalizations;
- LI1.05P – make inferences on the information and ideas presented in texts;
- LI1.06P – use specific references from a text to support opinions and judgements;
- LI2.03P – use knowledge of newspaper and magazine articles, such as headlines, leads, the 5W's (*who, what, when, where,* and *why*), titles, sub-titles, and photographs to understand and interpret texts in the genre;✿
- LI3.03P – explain how authors and editors use design elements to help convey meaning;
- WR1.01P – investigate potential topics by asking questions, identifying information needs, and developing research plans to gather data;
- WR1.02P – locate and record information and ideas from print and electronic sources, including newspapers and magazines, dictionaries, encyclopedias, vertical files, and electronic data bases;
- WR2.04P – use the third-person singular and an appropriate level of language in expository forms requiring objectivity;
- WR3.02P – structure expository paragraphs using a topic sentence, supporting sentences to develop the topic, connecting words to link the sentences, and a concluding sentence;
- WR3.06P – provide an introduction, body, and conclusion in written reports;
- LG2.02P – work with a partner to plan and make oral presentations to a small group selecting and using vocabulary and methods of delivery to suit audience and purpose;
- LG2.04P – use eye contact, specific examples, humour and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;

- MD2.03P – analyze the characteristics of different audiences and design media works specifically for them.

Planning Notes

- The teacher and the students will gather news stories, opinion pieces, and editorials dealing with the same current event.
- The teacher might use a community as a source.
- The teacher and the students will gather newspapers and magazines written for different audiences (e.g., cultural, geographical, or political). The teacher will ensure that materials gathered are suitable for classroom use. The teacher and the students will, wherever possible, reuse and recycle newspapers and magazines.
- The teacher will plan with the teacher-librarian, computer studies teacher, student expert, or community expert, and book the cross-curricular computer lab.
- The teacher will obtain/prepare the rubrics, graphic organizers, inventory, and media log for this activity. The teacher will use a problem-solving model that includes the following steps: 1) defining a task; 2) determining information seeking strategies; 3) locating and accessing the information; 4) using the information; 5) synthesizing the information; and, 6) evaluating the information.
- With the teacher-librarian, the teachers will develop a lesson on the use of the MLA style for citations of non-print media, especially web site material.

Prior Knowledge Required

- The students will have an understanding of narrative points of view.
- The students will have an understanding of implicit and explicit messages.
- The students will have an understanding of web-browsing.

Teaching/Learning Strategies

Part A: Newspaper and Magazine Stories and Opinion Pieces

1. With the students' input, the teacher will provide the evaluation rubrics, graphic organizer, inventory, and media log for this activity.
2. The teacher will provide a graphic organizer and demonstrate with student participation how a simple topic can be dealt with using this chart. (A graphic organizer is used to list the facts as well as the feelings/associations pertaining to a topic).
3. The teacher will give a news story and an editorial/opinion piece based on the same current event to the students. The teacher may ask the students to contribute these, and together they will choose the story to study.
4. The students will read the news story, identifying what information is given, and the types of questions required to obtain this information (who, what, when, where, why and how).
   Which of these questions are closed-ended? Which of these questions are open-ended?
   Which of these questions lead to facts (objective, precise, certain, verifiable)?
   Which of these questions lead to opinions (subjective, emotionally-loaded, personal, value judgements)?
5. The students will learn the difference between fact and opinion and will identify the difference by charting the facts and opinions in both the news story and the editorial/opinion piece.
6. The students will study how the author of the editorial/opinion piece organized the piece of writing as a whole (introduction, body, and conclusion) and within each paragraph (topic sentence, supporting details, linking words, and concluding sentence).
7. The students will write a supported-opinion paragraph, either summarizing their conclusions or stating their views on the same topic. They might include a description of the intended audience and the possible publication placement.
8. Extension: The students will explore the concepts of purpose and of audience by comparing the treatment of the same current event by two different publications. The teacher should select sources that have a variety of purposes and audiences (such as cultural, geographical, and political). This is an opportunity for cross-curricular collaboration.

Part B: Web Sites

1. Based on the readings above or on additional short articles read, the students will choose a topic to research on the world wide web. The teacher may provide a list of topics or may brainstorm an additional list with students, which might include topics from their reading response journals, earlier literature studied in this course, or personal writing portfolio topics.
2. The students will keep a reflective media log during this activity, which might include personal responses to media encountered in the course, personal viewing, and related courses.
3. The students will generate a list of questions pertaining to their topic (who, what, when, where, why, and how; both closed-ended and open-ended). They will try to answer these questions during their research on the web.
4. The students will visit at least two web sites dealing with their topic. The students will cite their sources correctly based on the MLA style guide.
5. The students will gather information in an attempt to answer their questions.
6. The students will prepare a short oral report in which they clearly and accurately summarize the information they found. They will design visual aids (e.g., overhead graphic organizer, web map, herringbone note, or Powerpoint/WordPerfect Presentation/HyperStudio production).
7. The students will re-examine each web site and answer the following questions to assess the quality of the sites: Who created the web site? Is the author identified? Is the author known? How? When was the item posted? What is the purpose of this site? Is it to inform, to persuade, or both? Who is the audience? How is this shown? How is it aesthetically pleasing? How might this influence a "reader"? Does the domain (.gov, .edu, .com, .org, .net) suggest that the site is reliable or unreliable? How is this shown? How has this site been reviewed by an online reviewing agency or rated by the browser? Are these facts or opinions? How do you know? How did you decide? Support your answer. Consider evidence of negative or positive bias.
8. Based on the information gathered, the students will draw conclusions about the reliability of the two web sites. The students will determine which web site is more reliable (more factual information, less opinionated). The students will prepare and share a chart comparing the two sites.
9. The students will write a short report, using the information gathered. It will include an introductory paragraph, body paragraphs, linking words between paragraphs, and a conclusion.

Assessment/Evaluation Techniques

1. Formative:
   - teacher's observation inventory
   - graphic organizers
   - response journal check list or rubric (LI2.03P)
   - peer-evaluation of the comparison chart and oral presentation
2. Summative:
   - oral presentation rubric
   - supported-opinion paragraph rubric
   - short report evaluation rubric
   - media log
   - sight test based on two related articles asking for comparison, supported-opinion analysis, and a personal response using a particular style for an intended audience

Resources

Anderson, N. Media Works. Toronto: Oxford University Press, 1989. ISBN 0-19-540730-X

Anderson, N., Marcuse, G., & Pungente, J. Scanning Television. Toronto: Harcourt Brace, 1997. ISBN 0-7747-0173-0

Association for Media Literacy. Anthology. Toronto: Theatre Books.

Booth, D., B. Cameron and P. Lashmar. The Writing Programme 9. Toronto: Globe/Modern Curriculum Press, 1997.

Cable in the Classroom. 360 Albert St., Suite 1030, Ottawa, Ontario K1R 7X7. 3 editions/year. Free from your cable company.
Carpenter, D. and W. Smart. Media Images and Issues. Don Mills: Addison Wesley, 1989. ISBN 0-20191207-1
Davies, R. and G. Kirkland. Imagining, Second Edition. Toronto: Gage Educational Publishing Co., 1990.
Durham Board of Education. Information and Electronic Literacy, INF 3A1. A credit course approved by the Ministry for Grade 11.
Eisenberg, M. and R. Berkowitz. Information Problem-Solving: The Big Six Skills Approach To Library and Information Skills Instruction. New Jersey: Ablex Publishing Corp., 1990.
Green, J., J. Little and B. Protheroe. Your Voice and Mine: Book 1. Toronto: Holt, Rhinehart and Winston of Canada Ltd., 1987.
Livesley, J. and J. Pungente. Meet the Media. Toronto: Prentice-Hall Globe Modern, 1990.
Media Construct Reality. Waterloo: Waterloo County Board of Education, 1995.
McClymont, C., D. Stone and G. Mowbray. Features. Scarborough: Nelson Canada, 1991.
Ontario Curriculum Clearinghouse. The Bias Assessor. Toronto: OCC, 1998.
Responding to Media Violence. Toronto: Toronto Board of Education, 1997.
Worsnop, C. Popular Culture. Toronto: McGraw-Hill Ryerson Ltd., 1994.
Worsnop, C. Screening Images for Media Education. Mississauga: Wright Communications, 1994.

Web Sites

Media Awareness Network. **http://www.schoolnet.ca/medianet/eng/**
www.interact.uoregon.edu/MediaLit/homepage

Accommodations

1. The teacher could provide step-by-step outlines for students with learning disabilities and behavioural problems (e.g., impulsive, compulsive behaviour).
2. Tape recorded readings could be provided for students with visual impairments or learning disabilities.
3. The teacher might pair students to assist with tasks to accommodate students with cultural differences or learning disabilities.
4. The mode of presentation could be altered to accommodate students with physical disabilities, learning disabilities, and behavioural problems (e.g., present to a smaller audience, present on video or audio tape, visual presentation in place of oral presentation for student with speech impairment).

Activity #5: Language of Print Advertisements

Time: 375 minutes

Description

In order to develop an understanding of how advertisers use language, the students will collect samples of magazine advertising that rely strongly upon language. As a follow-up to the previous activity on fact, opinion, and reliability, the students will analyze how advertisers present information that is both factual and opinionated, using language, including parts of speech and syntax, to attempt to sell their products. In the process, the students will examine the purpose and the audience for the advertisements. Also, students will determine the reliability of the information in the advertisements.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- LIV.03B – identify and explain the effect of specific elements of style in a variety of literary and informational texts;
- WRV.03P – use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interests;
- LGV.01P – use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;
- MDV.01P – identify and describe the elements, intended audiences, and production practices of a variety of media forms.

Specific Expectations:

Students will

- LI1.07P – identify how readers' different backgrounds might influence the way they understand and interpret a text;
- LI3.02P – explain how authors use words and phrases to achieve intended effects;
- WR2.01P – identify the purpose for each piece of writing;
- WR2.02P – identify the specific audience for each piece of writing;
- WR5.05P – identify and use parts of speech correctly: nouns, pronouns, verbs, adverbs, adjectives, conjunctions, prepositions, and interjections;
- LG1.02P – identify and explain examples of slang, jargon, dialect, and colloquialism as well as of standard Canadian English, in literary texts and in their own oral and written work;
- LG1.03P – identify words borrowed from other languages and words and terms recently introduced to describe new ideas, inventions, and products, and explain their origins;
- LG1.05P – recognize, describe, and use correctly in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage;✿
- MD1.02P – identify and describe the elements used to structure media works in a variety of forms;
- MD1.04P – identify factors that influence media production, distribution, and advertising;
- MD2.02P – create media works for different purposes.

Planning Notes

- The teacher and the students will collect a supply of magazines in the classroom.
- The teacher will ensure that the magazines and their advertisements are suitable for classroom use.
- The teacher will ensure that, where possible, these print materials are reused and/or recycled.
- The teacher will select two or three examples of advertisements that use effective rhetoric to show the class before students collect their own advertisements.
- The teacher will use this activity as a context for teaching the parts of speech and syntax.
- The teacher will develop rubrics and an assignment sheet for this activity.

Prior Knowledge Required

- The teacher will review such rhetorical techniques as figurative language, sound devices, diction, and syntax.
- The students will know the concepts of fact, opinion, and reliability.

Teaching/Learning Strategies

1. The teacher and the students will develop rubrics and a project assignment sheet.
2. The students will be shown how to cite sources for advertisements.
3. The students will prepare a scrapbook with five examples of print advertisements that rely strongly upon the use of language. The teacher may wish to limit the choice of advertisements to one particular product (e.g., perfumes or automobiles).
4. The students will properly cite the source of each advertisement.

5. The students, in pairs, will determine the purpose and the audience for, and the reliability of, the messages by studying the language in the advertisements. The students will identify the parts of speech and the syntax used in the advertisements, and types of non-standard language (e.g., slang, jargon, dialect, colloquialism) used in the advertisements. The students will analyze how the language used helps to identify the purpose, the audience, the reliability, the bias, and the values suggested in each advertisement.
6. The students will write a supported-opinion paragraph for each advertisement, explaining their findings.
7. The students, in pairs, will create a print advertisement that relies on the effective use of rhetorical devices and language to promote a product or service.
8. Extension: The students will compare how language choices change when the medium changes, by examining how a specific product is advertised in forms of media or web sites.
9. Extension: The students will invite a person from the advertising industry to talk about the use of language in advertising. The students will write a letter of invitation, introduce and thank the speaker, and write a letter of thanks.

Assessment/Evaluation Techniques

1. Formative:
   - pair or group work rubric
   - project assignment sheet with due dates and marking criteria
2. Summative:
   - supported opinion paragraph rubric (LG1.05P)
   - creative project rubric

Resources

Donaldson, C.. The Communications Handbook, Second Edition. Scarborough: Nelson Canada, 1996.

Fitton, C. and D. McBeath. Sentence Combining: Choices in Writing. Scarborough: Prentice-Hall Canada, Inc., 1991.

Gardner, J., T. Palmer and J. Shallhorn. The Reading Edge. Toronto: OSSTF, 1987.

Schrank, J. Understanding Mass Media, 3rd Edition. Lincolnwood, ILL.: National Textbook Co., 1988. ISBN 0-8442-5330-8

Ontario Ministry of Education. Media Literacy Resource Guide.Toronto: Queen's Printer, 1989.

Accommodations

1. The teacher could keep a collection of finished products at the different levels of achievement as guides for students who think holistically or who need structure.
2. The teacher could arrange a scribe for visually or physically impaired students.
3. Teachers could use peer mentors to assist with language translation and cultural issues.
4. The teacher might consider altering the mode of presentation to accommodate the particular needs of students with behavioural, physical, and learning disabilities.

Activity #6: A Model Culminating Activity

Time: 300 minutes

Description

This research activity is designed as a model to draw together all the learning from the previous five activities. The teacher may decide not to use the culminating activity at all, relying on these previous activities to consolidate all the expectations for the unit. The students will research a topic, design a media product, and present that product to an audience.

Sample Topic One: "Our Town, Our Community"

The students will prepare a presentation in an appropriate medium to promote their community. Research will include print, electronic, and human resources. The students will research their community, and the ways communities promote themselves (e.g., web sites, brochures).

Sample Topic Two: "Our School"

The students will prepare an informational or promotional presentation in an appropriate medium to promote their school to a specific audience, grade 8 students, for example.

Sample Topic Three: "My Year"

The students will prepare an informational presentation in an appropriate medium summarizing the significant historical and cultural events in the year they were born. This task lends itself to a collaborative approach.

Strands and Expectations

Strands: Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

At the end of Grade 9, students will

- LIV.01P – read and demonstrate an understanding of a variety of literary and informational texts;
- WRV.03P – use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interests;
- LGV.01P – use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;
- MDV.02P – use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

Students will

- LI1.01P- describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources including, biographies, short stories, poems, plays, novels, brochures, and articles from newspapers, magazines and encyclopedias;
- LI1.02P – select and read text for a variety of purposes, with an emphasis on recognizing literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;
- LI1.04P – locate and use explicit information and ideas from texts in forming opinions and developing generalizations;
- WR1.02P – locate and record information and ideas from print and electronic sources, including newspapers and magazines. dictionaries, encyclopedias, vertical files, and electronic data bases
- WR1.04P – use the information and ideas generated by research to explore topic for written work;

- WR2.03P – demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose for each piece of writing;✿
- WR5.02P – select the publication method or vehicle most accessible or appealing to the intended audience;
- LG2.01P- use listening techniques and oral communication skills to participate in group discussions;
- LG2.05P – practise with cue cards, use breathing exercises, and rehearse with peers (and with visual aids and technology, if used) to ensure confident delivery in oral presentations;
- MD1.02P – identify and describe the elements used to structure media works in a variety of forms;
- MD2.02P- create media works for different purposes;
- MD2.03P – analyze characteristics of different audiences and create media works designed specifically for them.

Planning Notes

- The teacher will develop a list of specific topics for research.
- This unit provides opportunities for integration of the technologies (e.g., desktop publishing, presentations, graphics).

Prior Knowledge Required

- The student should have the knowledge and skills taught in Activities #1 to 5.

Teaching/Learning Strategies

1. Process
   i) Focus the Task/Narrow the Topic
      - Evaluate present knowledge. What do we know about our topic? Identify areas for further research. What further information do we need? Where can we find this information?

   ii) Gathering and Organizing Information
      - In a group, brainstorm possible sources of information: print, human, electronic, other. Examine and explore other promotional media to use as a model. The following chart summarizes the different resources that teachers may consider in their design of the information-gathering activity.

Print Sources	Computer Resources	Audio-Visual Sources	Human Resources
vertical files non-fiction books encyclopedias almanacs yearbooks periodicals indices biographical dictionaries books of quotations directories pamphlets atlases	CD-ROMs online data bases World Wide Web	videos compact discs cassettes multimedia kits films	e-mail interviews surveys

iii) Create a plan for identifying the audience.
- Identify key characteristics of audience and list methods to engage audience.

iv) Evaluate the information.
- Prioritize information. Determine the need for further research. Complete research.

v) Design and prepare the presentation.
- Choose a media form (e.g., brochure or newsletter). Prepare a plan for the production of a media product, and produce that product.

vi) Oral Presentation
- Students will prepare, rehearse, and deliver oral presentations based upon their media products.

Assessment/Evaluation Techniques

1. Formative: - research notes and outline
   - plan for media product
   - presentation rubric for peer evaluation of rehearsal of oral presentation
2. Summative: - media product rubric
   - presentation rubric for oral presentation (WR2.03P)

Accommodations

1. The teacher could pair students or provide an educational assistant to accommodate students with physical disabilities and/or learning disabilities.
2. Prepared questions could be provided for students needing comprehension or organizational strategies.
3. The teacher could allow alternative forms of presentation (e.g., storyboard, overhead transparencies, WordPerfect Presentations/HyperStudio/MS Publisher) to accommodate gifted students' needs for differentiated learning.

Grade 9 Rubric
Culminating Activity for Unit 4: Informational Forms and Voices

Category	Level 1	Level 2	Level 3	Level 4
Group Interaction	• requires constant prompting to stay on task • expresses ideas in a way that is insensitive to the feelings or knowledge base of others • weak listening skills – easily distracted	• participates in group interaction with prompting • sometimes expresses ideas and opinions appropriately • listens but may be distracted	• participates in group interaction without prompting • expresses ideas in a way that is sensitive to the feelings and knowledge base of others • listens with no interruptions	• actively promotes effective group interaction • always sensitive to the ideas and opinions of others • actively listens and responds appropriately
Group Roles	• rarely performs a role in the group • distracts others from their roles	• makes an attempt but requires assistance to perform a role in the group • commitment to the group goals is inconsistent	• effectively performs the assigned role in the group • communicates a commitment to the group goals	• demonstrates ability to perform multiple group roles • volunteers to help others
Research Skills	• research includes a limited use of resources • relevancy of materials collected is lacking	• research includes less than the required amount of information • investigation includes some materials that are relevant	• research includes information from three different sources of information • investigates and records relevant information from a variety of sources	• research includes a variety of multiple sources of information • relevancy of information collected is creative
Organization of Presentation	• poor organization with limited preparation • lacks connection between ideas and examples	• organization is attempted but is incomplete • needs additional connections between ideas and examples	• organization has a clear beginning, middle, and end • ideas and examples are logically related	• organization is clear and creative • creative use of ideas, examples, and resources
Delivery	• words unclear • voice monotonous • speaks too quickly or slowly with inappropriate pausing • little attempt to interest the audience • responds minimally to the audience	• some words unclear • voice rarely varied • speaks too quickly or slowly at times with little pausing for emphasis • some attempt to engage the audience • responds hesitantly to the audience	• most words clear • voice often varied • generally speaks at correct speed; frequent pausing for emphasis • engages audience to be receptive • responds capably to the audience	• words clear • voice varied • speaks at correct speed; effective pausing for emphasis • body language enhances message • engages audience to be responsive • responds insightfully to the audience
Media Product (such as a newsletter) NOTE: the "purpose" refers to the intent of the product (such as to inform, to advertise)	• lacks clarity and focus with little attempt to achieve the purpose • final product is not neat and lacks necessary detail • limited use of language, with little consideration of the audience	• states the purpose but does not effectively achieve it • final product's appearance has limited impact • suitable use of language, with some consideration of the audience	• is focused, clear, and authentically achieves the purpose • final product's appearance is attractive and engaging • convincing use of language, appropriate for the audience	• is focused, clear, and authentic, and creatively achieves the purpose • final product's appearance is uniquely engaging • varied use of language in a creative and persuasive manner, appropriate for the audience

Unit 5: Finding Our Voices

Time: 25 hours

Unit Developer(s)

Linda May Bell
Kate Dodsworth
Leslie Harrison
Philip Vousden
Wilf Smyth

Development Date: June - July 1999

Unit Description

Finding Our Voices is a culminating activity to practise the skills of narration, poetry, drama, media, and research. Students move beyond their immediate personal experience to explore literature and media that reveal the stories, ideas, and opinions of other time periods or cultures. This unit could focus on the literature of a particular region or country, for example the Maritimes, the Caribbean, or Australia. It could explore a specific theme or motif, such as the role of the hero, or the outsider; or Aboriginal rights, or the First Nations People and their relationship with the land; or speaking out against injustice. Alternatively, this unit could be designed to develop an understanding of a genre: science fiction, mythology, or adventure. This course profile focuses on the theme of isolation, alienation, harassment, bullying, and social injustice. Students develop and record their thoughts, ideas, and feelings about significant issues in a variety of personal responses, as well as in exposition and creative works. By the end of the unit, students better understand themselves in a diverse society through cross-curricular and cross-cultural learning. They have reviewed the skills and knowledge from Units 1 – 4, and completed assignments that are added to their Writing Folder. The best pieces from the Writing Folder are chosen, edited, polished, and published in their Portfolio.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations: LIV.01P, LIV.02P, LIV.03B; WRV.01P, WRV.02P, WRV.03P, WRV.04B, WRV.05B; LGV.01P, LGV.02B; MDV.01P, MDV.02P.

Specific Expectations: LI1.01P, LI1.02P, LI1.03B, LI1.04P, LI1.07P, LI2.02P, LI3.01P, LI3.02P, LI3.03P; WR1.01P, WR1.02P, WR1.03P, WR1.04P, WR2.01P, WR2.02P, WR2.03P, WR2.04P, WR3.01P, WR3.02P, WR3.03P, WR3.04P, WR3.05P, WR3.06P, WR3.07B, WR4.01B, WR4.02B, WR4.04B, WR5.01P, WR5.02B, WR5.03P, WR5.04B, WR5.05P, WR5.06P, WR5.07P, WR5.09B, WR5.10B, WR5.11B, WR5.12B, WR5.13B, WR5.15; LG1.01B, LG1.03B, LG1.04B, LG1.05P, LG1.06B, LG1.07B, LG2.01P, LG2.02P, LG2.03P, LG2.04P, LG2.05P, LG2.06P, LG2.07P; MD1.02P, MD1.03P, MD1.04P, MD2.01P, MD2.02P, MD2.03P.

Activity Titles (Time + Sequence)

Activity 1	Feeling the Pressure	150 minutes
Activity 2	Inner Voices	150 minutes
Activity 3	Protest Around the World	150 minutes
Activity 4	Shaping Your Thoughts	150 minutes
Activity 5	I'm Unique!	150 minutes
Activity 6	Is It Worth The Fight?	600 minutes
Activity 7	The Culminating Assessment	150 minutes

Unit Planning Notes

This unit provides opportunities for students to practise the skills and knowledge acquired in Units 1-5. The overall theme connecting these activities is one of isolation, peer pressure, harassment, bullying, and finding oneself. Collaborate with the teacher/librarian to teach the research process on how to gather resources on important individuals of the past and present from magazines, books, Internet sites, newspapers, and documentary films. Make use of community expertise: ethnocultural groups, librarians, police and firefighters, writers, theatre guilds, businesses, historical societies, religious leaders, and retired teachers. The teacher can draw on the expertise of the school board's professional support staff: social workers, probation officers, child care workers, attendance counsellors, speech and language pathologists, psychometrists, and public health care workers. Create a library of short videos about violence and peer pressure and related articles from newspapers and magazines. The students can examine careers and research them with the assistance of the Guidance Department. Students have chosen a group novel to read on the theme and they have completed Reading Logs about it prior to the beginning of this unit. Students are aware that they may wish to pursue research on an author whom they have studied in the previous units.

Prior Knowledge Required

This is a culminating unit. It is expected that the students have learned the skills taught in Units 1-4.

Teaching/Learning Strategies

This is an integrated unit which reviews and uses many of the teaching and learning strategies of Units 1-4: critical viewing of video essays and documentaries, writing in rôle, debating, persuasive writing and opinion papers, interviews, essays, reports, presentations, novel study, production of portfolio, self-evaluation and reflection, a course evaluation, and reading magazines and newspapers.

Assessment/Evaluation

Assessments are developed for all four strands and include rubrics, checklists, peer evaluation, and self-evaluation. This unit provides the group novel study and one of the Culminating Assessments, which can fulfill the 30% final evaluation criteria.

Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: Nelson, 1999. ISBN 0-17-618701-4

Archer, L., C. Costello, and D. Harvey. *Reading and Writing for Success*. Toronto: Harcourt Brace, 1999. ISBN 0-7747-0197-8

Armstrong, S. *Far and Wide: Essays From Canada*. Scarborough: ITP Nelson, 1994. ISBN 0-17-60475-0

Barlow-Kedves, A., et al. *SightLines 9*. Toronto: Prentice Hall, 1999. ISBN 0-13-012906-2

Barry, J. Global Safari: *Reflections in World Literature.* Toronto: Nelson, 1994. ISBN 0-17-603980-5

Bell, L. M. et al. *Independent Learning: Process to Product.* Toronto: OSSTF, 1989. ISBN 0-920930-43-3

Boily, Lisette. "Contemporary First Nations Writers and Writers of Colour: A Working Bibliography", *West Coast Line*, Numbers 13/14 (Spring/Fall 1994): 303-318.

Borovilos, J. *Breaking Free: A Cross Cultural Anthology.* Scarborough: Prentice Hall, 1994. ISBN0-13-307430-7

Dawe, R., B. Duncan, and W. Mathieu. *ResourceLines 9/10.* Toronto: Prentice Hall, 1999. ISBN 0-13-0112922-4

Dube, J., et al. *Writing Sense 9.* Toronto: Harcourt Brace, 1999. ISBN 77471445-X

Dunphy, J. *On Your Marks: Exemplar Guide to Writing Assessment and Improvement.* Ottawa: Carleton Board of Education, 1995.

Hilker, D. and S. Harper. *Elements of English 9.* Toronto: Harcourt Brace, 1999. ISBN 0-7747-0575-2

Hilker, D., et al. *Transitions: Fiction, Poetry and Non-Fiction.* Toronto: Harcourt Brace, 1995. ISBN 0-7747-0151-X

Kirkland, G. and R. Davies. *Inside Stories I.* Toronto: Harcourt Brace, 1999. ISBN 77470581-7

Lottridge, C. and A. Dickie. *Mythic Voices: Reflections in Mythology.* Scarborough: Nelson, 1991. ISBN 0-17-603713-6

Luengo, A., ed. *Literature and Media 9.* Toronto: Nelson, 1999. ISBN 0-17-618701-4

MacNeill, J., ed. *Three-Way Mirror: Reflections in Fiction and Non-Fiction.* Scarborough: Nelson, 1989. ISBN 0-17-603093-X

Toutant, A. *Endless Possibilities.* Don Mills: Oxford, 1999. ISBN 19-54-173644

Walker, D. and L. Johnstone. "Movie Heroes and The Heroic Journey". Toronto: MSSB and York Region Board of Education.

Web Sites

Aboriginal Links Site
http://johnco.com/native

Aboriginal Links
http://bloorstreet.com/300block/abor

Aboriginal Youth Network Site
http://ayn• o.ayn.ca

Assembly of First Nations Site
http://www.afn.ca

Canadian Native Nations
http://lindy4.fdl.cc.mn.us

The Globe and Mail
http://forum.theglobeandmail.com/globen

Indian and Northern Affairs
http://www.inac.gc.ca

Guidance and Career Education

The Learning Partnership. *Take Our Kids To Work: Teacher's Resource.* Toronto, 1997.

Misner, J. and S. Kearns. *Exploring Your Horizons: Career and Personal Planning.* Toronto: McGraw-Hill Ryerson, 1998.

Ontario Ministry of Education and Training. *Choices Into Action: Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools*. Toronto: Queen's Printer, 1999.

Ontario Ministry of Education and Training. *Individual Education Plan (IEP): A Resource Guide*. Toronto: Queen's Printer, 1998.

Ontario Ministry of Education and Training. *Stepping Up! Ontario's New Standards for High Schools*. Toronto: Queen's Printer, 1999.

Novels

Clarke, A. *There Are No Elders*. Toronto: Exile Editions, 1993. ISBN 1-55096-074-1

Collins, M. *To Kill a Mockingbird: A Unit Plan*. Berlin, MD: Teacher's Pet Publications, Incorporated, 1994. ISBN 1-58337-000-5

Halvorson, M. *Cowboys Don't Cry*. New York: Bantam, 1986. ISBN 0-440-91303-9

Hinton, S. *The Outsiders*. New York: Bantam, 1968. ISBN 0-440-96769-4

Koehn, I. *Mischling, Second Degree: My Childhood in Nazi Germany*. New York: Bantam Books, 1978. ISBN 0-688-80110-2

Lee, H. *To Kill a Mockingbird*. Philadelphia: Lippincott-Raven, 1999. ISBN 0-446-31078-6

Saunders, G. *Stormquest*. 1988 screenplay.

Scott, J. *To Kill a Mockingbird: A Student Response Journal*. Cheswold, D.E.: Prestwick House, 1998.

Steinbeck, J. *Of Mice and Men*. Old Tappan, NJ.: Macmillan, 1978. ISBN 0-14-004891-X

Ten Boom, C. *The Hiding Place*. New York: Bantam Books, 1971. ISBN 0-8007-9247-5

Watson, P. *To Kill a Mockingbird Literature Guide*. San Antonio: ECS Learning Systems, Incorporated, 1992. ISBN 1-58049-718-7

Wyndham, J. *The Chrysalids*. Toronto: Penguin Books Canada, Limited. ISBN 0-14-001308-3

Activity 1: Feeling the Pressure

Time: 150 minutes

Description

Given that Finding Our Voices is a culminating unit, it may well prove useful and economical to link Activities 1, 2, and 3 into a thematically-linked series of activities. There are two possibilities for Activity 1. Either the students produce an entry for a Grade 9 student handbook or an "alternative" handbook, or they produce an illustrated poster or sequence of posters. These may be produced either as hard copies, as entries on an electronic bulletin board, or as both. These products itemize personalized codes of conduct and attitudes toward others which serve to counter the negative impact of alienation, loneliness, bullying, prejudice, harassment, and peer pressure.

Strand(s) and Expectations:

Strand(s): Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;
WRV.03B - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
WRV.04B - revise their written works independently and collaboratively with a focus on support for ideas, accuracy, clarity and unity;

WRV.05B - edit and proofread to produce final drafts, correctly using the grammar, spelling and punctuation conventions; of standard Canadian English, with the support of print and electronic resources when appropriate;
MDV.02P - use knowledge of a variety of media forms, purposes and audiences to create media works.

Specific Expectations:

LI1.02P - select and read texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge and responding imaginatively;
LI3.03P - explain how authors and editors use design elements to help convey meaning ; ❖
WR3.04P - use changes in time, place, or speaker to structure narrative paragraphs; ❖
WR4.01B - revise drafts to ensure that ideas are adequately developed with supporting details and to achieve clarity and unity; ❖
WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience;
WR5.04B - edit and proofread their own and others' writing;
WR5.05P - identify and use parts of speech correctly: nouns, pronouns, verbs, adverbs, adjectives, conjunctions, prepositions, and interjections; ❖
WR5.11B - use knowledge of a wide range of spelling patterns and rules to identify, analyse, and correct spelling errors;
WR5.13B - use the apostrophe correctly when spelling contractions and possessives;
MD2.02P - create media works for different purposes;
MD2.03P - analyse the characteristics of different audiences and create media works designed specifically for them.

Planning Notes

- The teacher and students, using their previously-learned research skills, have assembled a selection of informational, literary, electronic, and video texts on the subject of bullying, prejudice, alienation, harassment, and peer pressure.
- Assemble resources and policies on peer mediation and harassment from the guidance and business departments.
- Show the students examples of school handbooks, school policy documents, and board policy documents that advise or guide young people.
- Assemble appropriate supplies for the students to construct posters.
- Schedule meetings with school administration and school/students' council in order that specific requests regarding content may be considered.
- Book the computer lab and be prepared to provide instruction on how to scan photographic images into texts.

Prior Knowledge Required

- Students are familiar with basic techniques of photography and photographic composition.
- Students have been taught that particular target audiences will require different levels of language and different tones depending upon purpose.
- Students have discussed the effectiveness of using different types of media for communicating for different types of messages.

Teaching/Learning Strategies

1. Lead a discussion and compare what advice "official" handbooks give to students and facilitate discussion regarding what Grade 9 students would actually like to know.

2. Through an understanding of the text examined in Activities 1 - 3, the students draw up a graphic organizer of Grade 9 concerns and prioritize them in order of perceived seriousness.
3. Students design posters and/or a handbook entry using conventional principles of layout and design.
4. Students revise and polish their written work with a focus on clarity and conciseness.
5. Students edit and proofread the final draft, correctly using the grammar, spelling, and punctuation conventions of standard Canadian English. Students review each other's work to discuss their understanding of the correct use of the basic parts of speech and use that as a criterion for the product evaluation.
6. Students select or create photographs/visual images with which to illustrate their text/posters.
7. Extension: An alternative student handbook could be developed and presented to the school administration, guidance department, students' council, and/or school council.

Assessment/Evaluation

Formative:

- assembling relevant extracts from texts; selecting relevant materials
- peer evaluation of the process of deciding and designing the materials
- feedback from the administration, the school council, and the students' council

Summative: use of student-designed rubric to assess product, such as a poster or a handbook entry (LI3.03P) (WR3.03P) (WR4. 01P) (WR5.05P)

Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Nelson Publishing, 1999. ISBN 0-17-618681-6

Barlow-Kedvas, A. et al. *Sightlines 9*. Scarborough: Prentice Hall Publishing, 1999. ISBN 0-13-012906-2

Dawe, R. et al. *ResourceLines 9/10*. Scarborough: Prentice Hall Publishing, 1999. ISBN 0-13-012922-4

Hilker, D. and S. Harper, eds. *Elements of English 9*. Toronto: Harcourt Brace, 1999. ISBN 0-7747-0575-2

Iveson, M. and S. Robinson. *What's Fair*. Anthology and Magazine, from *MultiSource*. Scarborough: Prentice Hall, 1993. ISBN 0-13-020256-8

Accommodations

- Pair successful students as peer mentors to assist those needing remediation and consolidation of skills and to assist with reading/writing tasks for the construction of the final product.
- Proofread and edit early drafts for students with learning disabilities.
- Make assistance available for students who have difficulty visualizing the final product from senior peer mentors or members of student council.

Activity 2: Inner Voices

Time: 150 minutes

Description

After reading appropriate texts, students write in rôle to explore characters' thoughts and feelings. Students write from a variety of points of view and use language appropriately to reflect purpose and audience. The students should be encouraged to examine and write about their own thoughts and feelings on specific, relevant, contemporary issues, similar to those discussed in Activity 1.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations:

LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention imagination, and interest;

WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, roleplaying, and reporting/presenting, for specific purposes and audiences;

MDV.02P - use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations

LI3.02P - explain how authors choose words and phrases to achieve intended effects;

WR3.05P - use a single controlling idea to structure a series of paragraphs; ❖

WR3.07P - present directions, instructions, and reports of investigations in a logical order, using an organizational pattern such as examples, chronological order, or comparison; ❖

WR5.04B - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below; ❖

WR5.06P - construct complete and correct compound and complex sentences, using the following sentence components as required: subject, predicate, object, subject complement; main and subordinate clauses; prepositional phrases; ❖

WR5.07B - identify and correct sentence fragments, run-on sentences, and comma splices; ❖

WR5.09B - make pronouns agree with their antecedents in number and gender; ❖

LG1.01B - describe strategies used to expand vocabulary; ❖

LG2.01P - use listening techniques and oral communication skills to participate in group discussions;

LG2.02P - use techniques of effective listening and demonstrate an understanding of oral presentations by restating the main ideas presented and identifying the strengths and weaknesses of presentations;

MD2.02P - create media works for different purposes.

Planning Notes

- Provide appropriate shorter texts to reflect the issue of alienation of the individual.
- Organize small group discussion on a variety of issues.
- Encourage discussion of relevant, current examples in which individuals may be victims of prejudice, peer pressure, bullying, harassment, and injustice.

Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Review narratives presented in previous units with specific focus on alienation or discrimination.

Teaching/Learning Strategies

1. Direct a group activity that shows students the variety of roles within a group, including hindering and helping roles. The students may choose to discuss any current issue.

2. Assign specific roles, including that of the outsider.
3. Watch another group discussion and try to identify the roles of the participants.
4. Use a text (short story, article, or film) to introduce the issue of alienation, peer that capture the individual's thoughts and feelings.
5. Students assume the role of a character in the text and create/write diary entries which capture the individual's thoughts and feelings.
6. Students use the writing process to write a letter reflecting the point of view of the victim in a specific and current context. Students peer edit and evaluate for variety and correct sentence structure, as well as correct pronoun usage.
7. Students design a collage, storyboard, poster, or radio/TV commercial to reflect both the problem and the solutions to the issue of discrimination and alienation. They seek to expand their vocabulary of related terms and discuss methods for this expansion.
8. Extension: Students might interview someone who has experienced prejudice or alienation. Careful examination of interview questions and discussion about sensitivity to victim's feelings are necessary.

Assessment/Evaluation

Formative: checklist of completed activities
Summative: an appropriate peer evaluation rubric for the product: media component such as letter to the editor, poster, collage, or board game (WR3.05P) (WR3.07P) (WR5.04B) (WR5.06P) (WR5.07P) (LG1.01P)

Resources

Videos

The Wave (shows high school students who become caught up in an experiment to promote a group identity); examples of alienation

Print

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: Nelson, 1999. ISBN 0-17-618681-6

Dawe, R., et al. *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012922-4

Hilker, D. and S. Harper. *Elements of English 9*. Toronto: Harcourt Brace & Company Canada Ltd., 1999. ISBN 0-7747-0575-2

Iveson, M. and S. Robinson. *What's Fair?* in *Multisource*. Scarborough: Prentice Hall, 1993. ISBN 0-13-020256-8

Community Resources:

Social agencies may have available speakers or relevant materials; community librarians are excellent resources.

Accommodations:

- For students for whom English is a second language or who are language impaired, the teacher might read the text to the class.
- Peer helpers might assist students needing remediation and consolidation of skills in the projects required.
- Students for whom written output is difficult might audiotape or videotape the product.

Activity 3: Protest Around The World

Time: 150 minutes

Description

In this activity, students continue to study the theme of peer pressure as this is reflected in the individual's position in a hostile environment. They read and listen to a short selection of advertising slogans and songs from various contemporary and cultural points of view in order to determine both what is being said and how it is being presented. Students write a short advertising slogan/song modelled on this experience.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations:

LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;

LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

MDV.01P - identify and describe the elements, intended audiences, and production practices of a variety of media forms;

MDV.02P - use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

LI3.02P - explain how authors choose words and phrases to achieve intended effects;

WR3.03P - use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems;

LG1.03B - identify words borrowed from other languages and words and terms recently introduced to describe new ideas, inventions, and products, and explain their origins; ❖

LG2.03P - work with a partner to plan and make oral presentations to a small group, selecting and using vocabulary and methods of delivery to suit audience and purpose; ❖

MD1.02P - identify and describe the elements used to structure media works in a variety of forms;

MD1.04P - identify factors that influence media production, distribution, and advertising; ❖

MD2.02P - create media works for different purposes.

Planning Notes

- The teacher and students collect advertising slogans and songs on the theme which also reflect various contemporary and cultural points of view.
- Prepare a rubric that can be used to assess the student's creative advertising slogans/songs. Develop this rubric co-operatively with the students.
- Ensure that thesauri, dictionaries, and other reference texts/handbooks are available for student use, including the use of computers, if available.

Prior Knowledge Required

- Students know the appropriate strategies used to read and understand poetic texts.
- Students know the value of sound devices, of some types of figurative language, and of appeals to the senses in creating poetic texts.

Teaching/Learning Strategies

1. Students read/listen to a selection of advertising slogans/songs on the theme.
2. The teacher and students discuss one of the selections from the viewpoint of what the author/songwriter is saying and how it is presented poetically.
3. In small groups students choose another of the advertising slogans/songs from the selection, analyse it in the same way as the previous selection, and present it to the class.
4. Students create their own advertising slogans/songs to be submitted.
5. Students review an advertisement that uses new vocabulary and words from other languages and consider their use in their advertising project.
6. Students identify the factors that influence media production, distribution, and advertising in their plans for marketing their song.
7. Extension: The students' advertising slogans/songs may be read to the class or to groups within the class, and may be used as their poetic texts in their portfolios.

Assessment/Evaluation

Formative: graphic organizer/chart on advertising slogans/songs studied as a class and on an advertising slogan/song studied in the small group
Summative: rubric for creating and presenting an advertising slogan/song (LG1.03B) (LG2.03P) (MD1.04P)

Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: International Thomson Publishing Nelson, 1999. ISBN 0-17-618681-6

Best Poems: *Poems For Young People*. Illinois: Jamestown Publishers. NTC/Contemporary Publishing Group, Inc., 1998. ISBN 0-89061-848-8.

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice Hall Canada Inc., 1995. ISBN 0-13-435330-7

Dawe, R., et al. *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012922-4.

Davies, R. and G. Kirkland. *Imagining (Connections 1)*. Toronto: Gage Publishing Limited, 1981. ISBN 0-7715-1158-2.

Franceschi, M. *Pillars of Lace: The Anthology of Italian-Canadian Women Writers*. Toronto: University of Toronto Press, 1998. ISBN 1-55071-055-9.

Green, J. and I. Mills, eds. *In Your Own Words 1*. Toronto: Holt, Rinehart and Winston of Canada, Ltd., 1985. ISBN 03-920166-X.

Hilker, D. and S. Harper. *Elements Of English 9*. Toronto: Harcourt Brace, 1999. ISBN 0-7747-0575-2

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4.

Kirkland, G. and R. Davies. *Inside Poetry: Teacher's Guide*. Toronto: Harcourt Brace, 1986. ISBN 0-7747-1225-2.

Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8.

Simpson, A., ed. *What's Fair? MultiSource*. Scarborough: Prentice Hall Canada Inc., 1993. ISBN 0-13-020256-8

Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7.

Worsnop, C., ed. *Popular Culture*. Toronto: McGraw-Hill Ryerson, 1994. ISBN 0-07-551454-0

Accommodations

- Pair successful students as peer mentors to assist those needing remediation and consolidation of skills and to assist with reading/writing tasks.
- A variety of multicultural poems/songs will assist students for whom English is a second language.
- A diagnostic check for knowledge and understanding of content and form would be appropriate for students for whom English is a second language or who are language impaired.
- Provide a variety of advertising slogans/songs at various degrees of complexity to accommodate exceptional students for whom English is not the first language.
- Make samples available as role models for students who have difficulty visualizing the final product.

Activity 4: Shaping Your Thoughts

Time: 150 minutes

Description

Students have, throughout the course, kept a Reading Log and Response Journal for a variety of material based on personal interest and including material read for other courses. In this activity, the students choose one particular piece of literature that is of personal interest to them. Students study how their personal backgrounds have influenced their interpretations and enjoyment of the text. Students prepare and present and oral report.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language Media Studies

Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
LGV.01P - use knowledge of vocabulary and language conventions to speak, write and read clearly and correctly;
LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;
MDV.02P - use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

LI1.01P - describe information, ideas, opinions and themes in texts they have read during the year from a variety of print and electronic sources including biographies, short stories, poems, plays, novels, brochures, and articles from newspapers, magazines, and encyclopaedias;
LI1.02P - select and read texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively; ❖
LI1.07P - explain how readers' backgrounds might influence the way they understand and interpret text; ❖
LG1.06B - recognize, describe, and correct sentence errors in oral and written language; ❖
LG2.01P - use listening techniques and oral communication skills to participate in group discussions;

LG2.02P - use techniques of effective listening and demonstrate an understanding or oral presentations by restating the main ideas presented and identifying the strengths and weaknesses of presentations; ❖
LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;
LG2.05P - practice with cue cards, use breathing exercises, and rehearse with peers (and with visual aids and technology, if used) to ensure confident delivery in oral presentations; ❖
LG2.07P - analyse their own and others' oral communication skills, identifying strengths and weaknesses and suggesting ways to improve; ❖
MD2.02P - create media works for different purposes. ❖

Planning Notes

Students have been preparing a Reading Log and Response Journal based on personal experiences with and interests in the texts.

Prior Knowledge Required

The students have a knowledge of oral presentation skills.

Teaching/Learning Strategies

1. The teacher and students create a rubric to evaluate the oral presentation.
2. Students review Reading Logs and Response Journals and choose one item to report on orally to the class. The criteria for choice would be discussed with the class.
3. Students prepare a visual to support their oral report.
4. Students prepare and rehearse oral reports with a partner, receiving oral feedback from the partner.
5. The teacher and students brainstorm a list of acceptable questions to ask the reporters about their choice of material, their reasons for choosing that particular material, and their responses to it.
6. Extension: Students may be encouraged to choose a type of material they would not normally read or report on.

Assessment/Evaluation

Summative: the teacher and students assess oral reports based on a rubric (LI1.02P) (LI1.07P) (LG1.06P) (LG2.02P) (LG2.05P)(LG2.07P) (MD2.02P)

Resources

Aldrich, A. *Notes from Myself: A Guide to Creative Journal Writing*. 1998 ISBN 0-7867-0433-0

Angelou, M. *I Know Why the Caged Bird Sings*. 1998. ISBN 0-19-511607-0

Armstrong, S. *Far and Wide: Essays from Canada.* Scarborough: ITP Nelson, 1994. ISBN 0-17-60457-0

Barry, J. *Global Safari: Reflections in World Literature.* Toronto: Nelson, 1994. ISBN 0-17-603980-5

Barlowe-Kedves, A., et al. *ResourceLines 9/10.* Toronto: Prentice Hall, 1999. ISBN 0-13012922-4

Barlowe-Kedves, A., et al. *SightLines 9.* Toronto: Prentice Hall, 1999. ISBN 0-13012906-2

Borovilos, J. *Breaking Free: A Cross Cultural Anthology.* Scarborough: Prentice Hall, 1994. ISBN 0-13-307430-7

Ledoux, D. *Turning Memories into Memoirs Memory Binder.* Lisbon Falls, ME: Soleil press, 1998. ISBN 0-96119373-5-1

Morgan, R. *Remembering Your Story: Leader's Guide.* 1997. ISBN 0-8358-0797-5

Oleson, S. *Write Your Life Story from a Feeling Level.* Huntingdon Beach, CA: Peaceful Angel Press, 1999. ISBN 1-891829-01-7

Accommodations

- Talking books are available from the W. Ross McDonald School for the Blind and local public libraries for those who are sight impaired or language impaired.
- Exceptional students may ask peer mentors and other subject teachers to help select material to be read for Reading Logs.

Activity 5: I'm Unique

Time: 150 minutes

Description

After having understood how their backgrounds influence their choice and interpretation of reading material, students reflect on the development of their personal and unique writing styles as they reflect on their own background. In this activity, the students focus on future expectations, possibly giving consideration to their own Annual Education Plans (AEP) and goals for the future.

Strand(s) and Expectations

Strand(s): Writing and Language

Overall Expectations:

WRV.01P - use print and electronic sources to gather information and explore ideas for their written work;

WRV.02P - identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;

WRV.04B - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and unity;

LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

Specific Expectations:

WR1.02P - locate and record information and ideas from print and electronic sources, including newspapers and magazines, dictionaries, encyclopaedias, vertical files, and electronic databases; ❖

WR1.03P - sort and group information and ideas, assess their relevance and accuracy, and discard irrelevant material; ❖

WR1.04P - use the information and ideas generated by research to explore topics for written work; ❖

WR2.01P - identify the purpose for each piece of writing; ❖

WR2.02P - identify the specific audience for each piece of writing;

WR2.03P - demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries , and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

WR2.04P - use the third-person singular and a appropriate level of language in expository form requiring objectivity; ❖

WR3.06P - provide an introduction, body, and conclusion in written reports; ❖

WR4.01B - revise drafts to ensure that ideas are adequately developed with supporting details and to achieve clarity and unity;

WR4.02B - revise drafts to ensure consistency in use of first or third person and use of an appropriate level of language; ❖

WR4.04P - consider reactions from teachers, peers, and others in revising and editing written work;
LG1.06B - recognize, describe, and correct sentence errors in oral and written language.

Planning Notes

- Co-plan with guidance personnel to arrange access to guidance facilities and resources.
- Co-plan with library and media personnel to arrange access to Internet resources.
- Students have a copy of their most recent AEP if they choose the extension activity.

Prior Knowledge Required

- Students know how to access career information from guidance resources.
- Students have knowledge on accessing and assessing Internet information (Unit 4)
- Students have a basic knowledge of computer usage.

Teaching/Learning Strategies

1. Students prepare a foreword for their Portfolios in the form of a personal profile or résumé, reflecting their accomplishments over the past year. For confidentiality, this foreword is edited only by the teacher.
2. In co-operation with guidance, library, and media personnel, the local business community, and school council, students research one or two possible future career interests. In the report of their findings, the students use the level of language appropriate in expository forms requiring objectivity.
3. Extension: In co-operation with their teacher advisor and/or special education resource teacher, the students may draft their AEP for the next semester. For confidentiality, this AEP is edited only by the teacher and/or teacher/advisor.

Assessment/Evaluation

Formative: AEP, goal setting - checklist/interview
Summative:

- Portfolio foreword (WR1.02P) (WR1.03P) (WR1.04P) (WR2.01P) (WR3.06P) (WR4.02)
- report on future plans/careers (WR2.04P)

Resources

Allen, J and C. Allen. *Ready! Set!! Goals!!!* Tempe, AZ: Goals Publishing, 1997. ISBN 0-9657365-0-4

Blair, G. *The Teenager's Guide to Goal-Setting*. Syracuse, NY: GoalsGuy Learning Systems, 1998. ISBN 1-889770-16-7

Cairo, J. *Motivation & Goal Setting: How to Set & Achieve Goals & Inspire Others*. Franklin Lakes, NJ: Career Press, Incorporated, 1998. ISBN 1-56414-364-3

The Learning Partnership. *Take Our Kids To Work: Teacher's Resource*. Toronto, 1997.

Misner, J. and S. Kearns. *Exploring Your Horizons: Career and Personal Planning*. Toronto: McGraw-Hill Ryerson, 1998. ISBN 0-07-551-392-7

Ontario Ministry of Education and Training. *AEP Guidelines*. Toronto: Queen's Printer, 1999.

Accommodations

- Exceptional students may work on their IEP with their parents and special education personnel. This may be an appropriate time for students to attend the annual IPRC meeting.

Activity 6: Is It Worth the Fight?

Time: 600 minutes

Description

Students complete a group or class novel set of activities which allows for summative evaluation. This may include a test or examination, group performance, individual performance, and/or final products from an individual and/or a group.

Strand(s) and Expectations:

Strand(s): Literature and Reading, Writing, Language, Media Studies

Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
WRV.02P - identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;
WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;
WRV.05B - edit and proofread to produce final drafts, correctly using the grammar, spelling, and punctuation conventions; of standard Canadian English, with the support of print and electronic resources when appropriate;
LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;
MDV.01P - identify and describe the elements, intended audiences, and production practices of a variety of media forms;
MDV.02P - use a knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

LI1.01P - describe information, ideas, opinions, and themes texts they have read during the year from a variety of print and electronic sources including, biographies, short stories, poems, plays, novels, brochures, and articles from newspapers, magazines, and encyclopedias; ❖
LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;
LI1.03B - describe a variety of reading strategies and select and use them effectively before, during, and after reading to understand texts;
WR2.03P - demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;
WR3.01P - use key words in questions or prompts to organize information and ideas in homework answers: ❖
WR3.02P - structure expository paragraphs using a topic sentence, supporting sentences to develop the topic, connecting words to link the sentences, and a concluding sentence; ❖
WR5.01P - identify sources of ideas, information, and quotations in written work ; ❖
WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience; ❖
WR5.03P - provide documentation showing their use of the writing process; ❖

WR5.10B - use consistent and appropriate verb tense and voice (i.e., active and passive) for clarity in narrative and expository writing; ❖
WR5.11B - use knowledge of a wide range of spelling patterns and rules to identify, analyse, and correct spelling errors; ❖
WR5.13B - use the apostrophe correctly when spelling contractions and possessives; ❖
WR5.15B - use punctuation correctly, including period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, and ellipses; ❖
LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;
LG2.07P - analyse their own and others' oral communication skills, identifying strengths and weaknesses suggesting ways to improve;
MD1.03P - compare the reactions of different people or groups to a variety of media works; ❖
MD2.01P - adapt a work of literature for presentation in another media form; ❖
MD2.03P - analyse the characteristics of different audiences and create media works designed specifically for them. ❖

Planning Notes

- Students, with teacher and/or librarian assistance, have chosen their group novel early in the semester, and have set a deadline for the completion of reading the group novel prior to the beginning of this activity.
- Review appropriate reading and recording strategies for the group novel.
- Be aware that organization and time management skills are very important to this culminating evaluation process.

Prior Knowledge Required

- all skills from the previous units and activities
- group discussion and leadership skills

Teaching/Learning Strategies

1. Prior to the beginning of this activity, the students each develop a content test for their own group novel. Then each group member completes another group member's test. This ensures that each member of the group has completed the reading with understanding and can be a fully functioning member of the group.
2. Students discuss and assess the reading strategies they used to complete this task noted in their Learning Logs.
3. Students use key words to organize their questions, information, and personal responses to the novel study in their Response Journal as a homework assignment throughout the semester.
4. The teacher and students brainstorm a number of activities that could be completed in the novel study. The teacher and the students come to an agreement on what constitutes a Level 3 final product. Students should be able to see that a variety of activities is preferable, for example, all visual items with no written supported opinions would not exemplify variety. The items could be put into a magazine or newspaper format:

   Narrative-related
   - design a board game, word search, or crossword puzzle to show vocabulary development and utilization
   - write an interview with a main character
   - write a prequel or sequel chapter
   - write a personal response to the novel explaining how your own personal experiences have influenced your reactions

- explain what would be different if the gender of the characters were switched or the time period or setting were changed
- describe how the author's background influenced his theme and/or writing style
- write a critique of the genre of this novel
- compare this novel to another novel by the same author, in the same period or same genre
- write a letter to the author

Poetry-related

- locate a poem which is similar in theme to the novel and write a comparison of the poem to the novel
- locate a poem by the same author and compare it to the novel
- write your own song lyrics based on the theme of the novel
- develop a 'zine about your novel

Drama-related

- design costumes for the main characters and explain why they are appropriate
- draw a stage set for a scene from the novel
- write the script for a scene based on the novel

Media-related

- draw a map of the setting and explain its influence on the novel
- make a collage on the theme and write a personal response to accompany it
- make a survey of audience reaction to a video version of the novel and analyse the audience's responses
- research artwork associated with the time period of the central theme of the novel and present a visual or written analysis of its relevance
- write an editorial on the theme of the novel; write a letter to the editor on the theme of the novel
- make a scrapbook or keepsake box for one of the characters
- compare and contrast the novel and the film version
- make a collage or video montage on a topic of interest from the novel
- make a trailer for a video version of the novel
- based on a scene from the novel, create a radio play or a television show or a music video or a computer game

5. Consider various ways that the product could be presented to the class or to other groups: television talk show, skit, newspaper or magazine editorial meeting, video of scenes and product, play music appropriate to a film version of the novel and explain your choices
6. Students meet daily for four days to complete the tasks with teacher supervision. Monitor the group process.
7. Students present their finished product in an educational and entertaining way to involve those who have not read the book.
8. Extension: Students may complete a test or examination with supported opinion essays, personal responses and creative responses based on the literature studied in class, their independent study work, and their group work.

Assessment/Evaluation

Summative:

- group process checklist, teacher evaluation, peer evaluation and self evaluation
- product
- teacher evaluation (WR3.02P) (WR5.01P) (WR5.02B) (WR5.03P) (WR5.10B) (WR5.11P) (WR5.13P) (WR5.15P); group evaluation (WR5.02B); self evaluation (WR5.02B)

- presentation - teacher evaluation (LG2.06P) (MD2.01P); peer evaluation (LG2.06P) (MD1.03P); self evaluation (LG2.06P)
- teacher-made test on elements of novels related to the theme (LI1.01P)
- personal response analysis of change of medium (MD2.03P)

Resources

Ontario Ministry of Education and Training. *Communicating Student Learning: The Third Conference on Assessing, Testing and Reporting Achievement.* Toronto: MET, 1999.

Accommodations

- For those students for whom time management is a problem, the teacher or a peer helper could assist with organization and a planning calendar. Parts of the final product could be submitted in sections.
- More time could be provided for students whose IEP suggests that they could be more successful.
- Peer tutors could assist with the choice and editing of best pieces for the portfolio. They could also assist with support in written tests and/or examinations.
- Examinations could be modified for those who are sight impaired.

Activity 7: Culminating Assessment

Time: 150 minutes

Description

As the students have completed their self-evaluation they can now review their own goals for improving their skills in English. Class time is provided for the students to review their Writing Folder contents, choose the best five pieces, seek further peer editing and suggestions for inclusion, and revise to produce a polished and published Personal Portfolio.

Strand(s) and Expectations

Strand(s): Writing and Language

Overall Expectations:

WRV.01P - use print and electronic source to gather information and explore ideas for their written work;

WRV.02P - identify the literary and informational forms suited to specific purposes and audiences, and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

WRV.04B - revise their written works independently and collaboratively with a focus on support for ideas, accuracy, clarity and unity;

WRV.05B - edit and proofread to produce final drafts, correctly using the grammar, spelling, and punctuation conventions; of standard Canadian English, with the support of print and electronic resources when appropriate;

LGV.01P - use knowledge of vocabulary and language conventions to speak, write and read clearly and correctly.

Specific Expectations:

WR1.03P - sort and group information and ideas, assess their relevance and accuracy, and discard irrelevant material; ❖

WR2.01P - identify the purpose for each piece of writing; ❖

WR2.02P - identify the specific audience for each piece of writing; ❖

WR4.01B - revise drafts to ensure that ideas are adequately developed with supporting details and to achieve clarity and unity; ❖

WR4.04B - consider reactions from teachers, peers, and others in revising and editing written work; ❖

WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience; ❖

WR5.03P - provide documentation showing their use of the writing process; ❖

WR5.04B - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below; ❖

LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses. ❖

Planning Notes

- The teacher and students need to have housekeeping arrangements to keep Writing Folders accessible but secure.
- Obtain parental permission for students' work to be displayed and shared under the Freedom of Information and Protection of Privacy Act.
- Provide exemplars of portfolios.
- Encourage the students to utilize various word processing programs to produce their portfolios.
- The teacher and students can collect various magazines, newspapers and clip art to provide illustrations.
- Provide dictionaries and thesauri.

Prior Knowledge Required

- peer editing expectations
- proofreading skills

Teaching/Learning Strategies

1. Give students advanced notice that the Writing Folders are to be reviewed and items from them used in these two classes for peer editing and personal revision.
2. Students review their reflective table of contents for the Writing Folder they used in Activity 5 to make informed choices of appropriate materials to include in a final published version of their best five pieces of polished work.
3. Encourage the students to take advantage of sample portfolios, word processing and desktop publishing programs available.
4. Act as a mentor and potential publisher. Some of the best work could be kept as exemplars for other classes and could be displayed in the school and/or used in the school yearbook, newsletter or submitted for publication in the local newspaper, student literary periodicals or contests. Samples of the best work could be posted on a school web site. A student's right to privacy is to be respected.
5. Monitor the peer editing process and give valuable feedback and encouragement.
6. Act as a proofreader if a peer editor is absent or there is a need for clarification of a suggested change or correction.

Assessment/Evaluation

Summative:

- checklist on the quality and consistency of the peer editing
- Evaluate the quality, completeness, correctness and visual appeal of the Personal Portfolio based on a rubric designed in collaboration with the students (WR1.03P) (WR2.01P) (WR2.02P) (WR4.01B)(WR4.04B) (WR5.03P) (LG1.07B)
- Students self-evaluate their portfolios using their Letter of Intent and their Writing Folder Table of Contents to assess growth - rubric (Appendix 5A) and foreword (WR5.02B) (WR5.11B)
- Peers evaluate the student's choice of appropriate pieces, willingness to conference, and ability to apply suggested corrections (WR5.04B)

Resources

desktop publishing programs

exemplars of Personal Portfolios

portfolio assessment

Accommodations

- Assistance could be provided for students who are language impaired or for whom written output is difficult by providing a scribe, voice-activated word-processing program, and/or spelling and grammar checking programs.

Appendix 5A

Assessment Rubric for Personal Published Portfolio Culminating Activity

Criteria	Level 1	Level 2	Level 3	Level 4
Variety of writing samples	- limited variety of samples	- some variety of samples	- considerable variety of samples	- outstanding variety of samples
Interesting publication style	- simple collection of writing	- some attempt to publish with style	- considerable organization and interesting style of publication	- high degree of organization and unique style of publication
Reflection on writing development	- limited reflection on writing development and growth	- some reflection on writing development and growth	- considerable reflection on writing development and growth	- insightful reflection on writing and development and growth
Thematic approach	- little attempt to use a thematic approach	- some attempt to use a thematic approach	- effective use of a thematic approach	- exemplary use of a thematic approach
Evidence of writing improvement	- little change in writing skills	- some improvement in writing skills	- considerable improvement in writing skills	- outstanding improvement in writing skills
Followed instructions	- followed instructions in a limited way	- followed some instructions	- followed instructions competently	- exemplary portfolio